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Need for Voice Culture

BY

SANGITHA KALANIDHI

DR. SEMMANGUDI R. SRINIVASA IYER

We often come across the observation that Carnatic music in the hands of its practitioners does not consciously lay adequate emphasis on voice culture as Hindustani or Western music does. In this article, I propose to enquire why this state of affairs has come to pass and what can be done to remedy it, if a remedy is considered to be essential for the future progress of this great art.

Everyone is aware that classical Carnatic music is based primarily on Vainika traditions. The fact that the frets in the Veena correspond to the 12-tone scale is a standing proof of this, although of course in actual playing the number of grace notes—microtonal variations, possible on that ancient instrument are infinite. Gamakas in fact are said to be the soul and genius of our musical tradition. Such is the emphasis laid on this aspect that the different types of gamakas have been explored exhaustively. In *Chathardandi Prakasika*, Venkatamakhi mentions as many as 15 gamakas, of which the more common and well-known ones are Kampitham, Andolitham, Ullasitham, Jaru, etc.

GAMAKAS TO THE FORE

Now, gamaka, as the *Sangitha Ratnakara* says, is a shaking of the swara in a way pleasant to the ears. It results when the *nada* of a swara in its own swarasthana

takes on the shade of another *sruthi* also. Since gamakas are an integral part of the *vainika sampradaya*, they have come to occupy a pivotal position in Carnatic music. They are in fact the way in which a melody arrests one's attention and serves as a vehicle for raga bhava.

Let us take a raga like Todi. A simple utterance of its characteristic saptaswaras will convey practically no idea of the individual character or Bhava of the raga. You have all heard that story, according to which the great Nadaswara Vidwan T.N. Rajarathnam Pillai, learning vocal music under my revered uncle Tirukodikkaval Krishna Iyer, was hit by the latter with his bow for having rendered some swaras in a flat manner without proper bhava. Such is our traditional stress on the oscillation of swaras.

SINGING—A SCIENCE OF PHYSICAL CULTURE

The structure of the human vocal chords has to be well understood in this context. Singing is a physical activity and requires the same sort of painstaking muscular training that any athlete needs. According to a Western voice trainer:

"Singing is a highly sophisticated co-ordination process that involves muscular balance, precision and delicacy. Heavier sounds are achieved by using

a heavier mass of vocal chord, combined with additional physical alignments in the vocal cavities. If the correct muscles are not sufficiently developed to cope with the extra pressure to produce a big tone, a secondary, less fully developed muscular group will take over, as the body compensates for what it is being asked to do. This inevitably creates tension and stress that could lead eventually to a malfunction in the vocal mechanism". (Quoted in *New York Times*).

STRAIGHT NOTES

It is easy to see that in the primary stages, straight, unoscillated notes are the most favourable for practice and development of the human vocal mechanism. They offer better scope for attaining the correct pitch, volume and timbre of the voice. In Hindustani music culture, this is basically understood. But in our traditional practice methods, straight notes are discouraged (except in the very primary stages of "Janta Varisai", "Gitam" etc.). In my humble view, this has probably been responsible for the generally inferior voice production techniques observed in our system and the relatively low turnout of singers with a good voice capable of negotiating thristhayis with ease, equal volume, precision and melody. In our absorption with technique, we have even gone to the extent of almost condoning defective voice production!

CHANGE WORTH TRYING

To obtain better results, it seems to me that a change in the system of primary lessons may be desirable. The choice of Mayamalavagaula raga, which requires to be sung with gamakas in Rishabha, Gandhara, Dhaivatha, Nishada is perhaps

not very appropriate on this view of the situation. Sankarabaranam or Kharaharapriya may be more suitable for this purpose. Mayamalavagaula came to be introduced by Sri Purandaradasa, i.e. only about 400 years ago. In the former ragas, the intervals between two swaras are larger than in Mayamalavagaula raga. In North India, I believe they utilise Bilawal (i.e. our Sankarabaranam) for this purpose. Even in Western countries, this raga with its "major notes" is termed the international mode.

THE SAMA VEDA

From Sadguru Sri Thyagaraja Swami-gal's Kriti "Nadathanumanisam", we learn that our saptaswaras sprang from Sama Veda. The swaras of what is now known as Kharaharapriya raga also occur in the Sama Veda. It will be seen that without using gamaka, the swaras can produce the flavour of Kharaharapriya. Such a raga may perhaps be more suitable for the primary exercises in Carnatic music and for the development of voice culture. This view runs counter to traditional ideas, I am fully aware. But it is worth an experiment, in my humble opinion. At any rate, to those young students who are not naturally endowed with a good voice, I think this alternative method may be tried in homes and Schools and the results watched and compared.

THE NEW GENERATION

I am not denying the fact that in the rising generation of vocal artists today, there are some who are blessed with a charming *sareera* which they are able to deploy well in music concerts and thereby rise in popular esteem. I have often stated in public and private that knowledge of the finer points of classical music has

greatly increased in the last 10 or 15 years among the public. I would therefore hesitate to regard the patronage enjoyed by some of the young, promising and popular vocalists of to-day with scepticism. But there are a couple of aspects which I would like to stress even with regard to the current success of these vocalists reputed for their good voice.

Firstly, there is the amplifying system. The mike in the hands of a skilful operator can conceal the defects of the voice and enable the vocalist to project a sound picture of satisfying proportions. It is well known that even with a false voice, striking aural effects can be obtained in this manner. To that extent, the mike and amplification system, is a retrograde tool for voice culture although it may be a very welcome thing from the viewpoint of reaching large-scale audiences. But since the general complaint of many Sabhas is the thin attendance at classical Carnatic music concerts, even that argument loses force, I think.

TEMPO AND STRESS OF PROFESSIONAL LIFE

Secondly, even with regard to the reputedly alluring natural *Sareera* of some of our rising stars to-day, I have my own doubts whether their active performing career will achieve the spans of 30 or 40 years of successful, continuous singing enjoyed by veterans like Chembai Vaidyanatha Bhavathar or my revered guru Maharajapuram Viswanatha Iyer or Ariyakudi Ramanuja Iyengar of imperishable memory. I fear that the hectic tempo of the current vogue of successful performing, with its involvement in frequent travelling, closely packed schedules

and audiences with an immense diversity of tastes to cater to, may exact too heavy a toll on the performer. I have it on the authority of an E.N.T. expert that singing, like athletes, needs periods of rest, so that vocal muscles will have time to restore themselves. I wonder if the young successful musicians of today give themselves enough rest to recoup the strength and resilience of their vocal chords.

It is only the hard and rigorous training and vocal practice undergone in the learning years that can ensure a reasonably durable *sareera* over many years. In Hindustani music, the emphasis laid on this aspect is worthy of emulation. I am afraid such a period of hard training and profitable incubation may not have been gone through in the case of present day vocalists and as such, however attractive their voices may seem now, they cannot be wholly depended upon for a long and successful stint in the field.

A SCIENCE

Voice culture is a separate science and demands a lot from its votaries. In Western countries, there are institutions in which voice culture and training are imparted. In our country too, separate institutions for voice culture may be established on scientific lines, as music schools cannot afford the time, staff etc. required for imparting voice training alone though they can effect the reorientation I have suggested in the basic methods of teaching. It will then provide a broad base with which many a gifted musician can spring into prominence and impart stability and richness to classical music as well as to their own careers.



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Music as a Panacea for Ailments*

BY

DR. S. SEETHA,

[Head of the Dept. of Music, University of Madras.]

Music has a great humanising influence and is a powerful factor in the moulding of character. The power of music on the human mind has always been acknowledged and music is perhaps the only art among the liberal arts that has the greatest influence over the passions. Philosophers like Yagnavalkya and Plato have emphasised the importance of music as a universal language, as a great unifying force and as *sadhana* for spiritual emancipation. Practice of *ganavidya* goes a long way in integrating body, mind and soul and in creating a healthy and good personality. The sloka which is oft quoted points out how the innocent babe, animal and the ferocious serpent respond to the appeal of music.

MIRACULOUS POWERS

The history of Indian Music is full of anecdotes and traditional data of divinely intoxicated musicians whose inspired music flowing from a super-conscious level had amazing curative powers. The life of Tirugnana Sambandar has records of many miracle cures achieved by his highly devotional hymns in attractive pans. Saint Tyagaraja by his song 'Najivadara' in Bilahari raga brought back to life a dead person. Muthuswamy Dikshitar cured his disciple Tambiyappa of his

stomach ailment by his kriti in praise of the planets. Further, tradition states that he brought rains to the famished area by singing the kriti in Amritavarshani raga. Listening to the music of Panchakshara played by Anayya Nayanar on flute with rapt attention by the cows forgetting to chew the grass, has been alluded to in the Tiruvilaiyadal Purana. Occurrence of a jarring note in a continuous flow of beautiful music is enough to cause the instantaneous death of the asuna bird.

MUSIC, A PERSONAL DISCIPLINE

In ancient India, like Greece, music was considered essential to knowledge and all knowledge has one aim—attainment of spiritual realisation. Vishnudharmottara Purana refers to the knowledge of vocal music (*gita*) as the basis for initiation into the intricacies of other fine arts. Music in India is from recognisable ages a way of life and is part of the integrated discipline. The educative influence of music is well known. It is an aid in the cognitive development of children. While sharpening the intellect, it deepens the emotions as well. Proper practice of music endows, in the long run, qualities of self-confidence, conviction, co-operation, endurance, spirit of tolerance and other virtues. On the physical side, music helps in

*Talk given at Pondicherry Station of All India Radio in September.

regular respiration and keeps the lungs healthy. Orchestra and group singing activities are not meant for show but are highly useful as a mental discipline and training.

THERAPEUTIC EFFECTS

The melody of music is a curative for many of the maladies of humanity, whether the maladies pertain to that of body, mind or soul. The soothing strains of music penetrate into the deeper recesses of one's personality. Music is essentially an adjunct to mental health and a useful emotional diet. Exposure to music and participation in music are two important steps in musical training. Listening to the right type of music and performing, act as cathartic agents.

It is said that ragas possess therapeutic value. The practice of prescribing melodies to cure certain diseases was quite well known and records are available to report that headache and fever of a king was cured by singing Saranga raga followed by Kannada and Behag. The effect of musical intervals and ragas on the human constitution is something remarkable. A perfectly accurate interval produces a transformation in all the cells of our body, a slowing down or an increasing the rate of movement of every molecule in ourselves and in the surrounding matter.

RAGA THERAPY

In countries like India, Greece, Persia and Arabia, certain scales are employed for curing ailments. The late Prof. P. Sambamoorthy has referred to the work 'Ragachikitsa' on the cure of diseases through raga therapy. If the intervals of the raga are not handled and sung properly

in keeping with the spirit and bhava of the raga, the disfigured raga svarupa causes unpleasant effect. As a relaxing agent and stimulating agent the effect of music on psychosomatic manifestation is remarkable. The power of music to soothen the strained nerves and bring calm and peace is well known. The practice of listening to peaceful and soothing tunes in ragas like Nilambari, Anandabhairavi or any suitable raga sung or played puts one to sleep and the day breaks on a equally tranquil tune in Bhupala raga. It is for this reason that pregnant women are advised to listen to the right type of music for their total well-being to ensure safe delivery.

NADA BASIS OF UNIVERSE

The reason for considering music, among all arts, as the prime necessity of life, lies in its intrinsic subjective qualities. It is well known that the basic element of music is sound, which is manifested in the form of tones. The whole phenomena of the universe is based on *nada* and it manifests in the human body, for it provides the required media for production of voice and vocal music. Gita is considered as a means of realising the four values of life viz., dharma, artha, kama and moksha. Musicologists like Sarngadeva have in their works dealt with the genesis of human embodiment of *nada* as a topic relevant to the treatment of production of *nada*.

TANTRIC PHILOSOPHY

The primal will of all living beings, according to yoga and tantric philosophy, resides in the *muladhara*. When the will to speak or sing originates, the *prana* or vital air intensifies the volume of the will, which

rises upwards in the process through the passage of different plexes in spinal column. The seven Chakras are the levels of consciousness and the will manifests itself as material sounds of speech, song, words and music. Thus music exists in the consciousness of the individual and is implied in the original principles of his constitution, the *gatra vina*. Musicologists state that the subtle correspondence between the nature of music and the nature of feeling evoked by music can be fully and logically explained only by metaphysics. The evocation of feeling by a passage of notes is a remarkable function peculiar to and inherent in the relation of notes. It does not in the least depend upon the aid of meaningful words.

MUSICAL NOTES AND EMOTION

The universal appeal of music to all beings lies in this quality alone. Pure music bereft of verbal content affects us because of the tonal character of a raga—the tonal quality, tonal level and tonal movement, the mutual relationship of the tones in the sequence. Consonant notes create a pleasant sensation and dissonant notes an unpleasant sensation. The tempo of melodic music when slow or fast, high pitched or low pitched makes our body and mind tense or relaxed correspondingly.

Emotions are related to the state of mind communicated through the power of music. The structural and technical properties of music viz., variations in pitch, nature of intervals, duration of pause, dominant phrases, repetition or scarce usage of tones, tempo and quality of the tones refer to the pure musical characteristics—the variations of which have an effect on the listener. Besides, the influence of music depends on several subjective

factors also i.e., the attitude of the singer as well as that of the hearer.

The curative effect of music depends upon so many factors.

1. The origin and source of music and the level of consciousness from which it is produced.
2. The characteristic feeling tone of the personality of the singer.
3. Circumstantial factors that operate and lastly, the communicative power of music.

NECESSARY CONDITIONS

But how it is used as therapy or in therapy is to be carefully considered. The effect of the communicative power of music on the listeners depends on factors such as their mental receptivity, technical competence to appreciate the intellectual content of the music, the personality of the listener etc. So the effect of music depends upon two factors: how it is produced and how it is received. This is true in the case of all people, healthy, or not. The psychological tuning up, by throwing open all the parts of an individual, is made possible by sensitive listening to music, which helps to draw the person out of the patient. Through music, a mental patient can re-establish contact with a reality which he has lost. In the case of the physically handicapped, music can be used to alleviate the psychological and social handicaps in many ways.

PROPER METHOD

In music therapy, the following crucial problems demand our careful attention.

1. Selecting the right type of music for the particular ailment.

(Continued on Page 16)

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Ravi Shankar's Unfinished Journey

The more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates—T. S. Eliot

This is October when the International Music Week is observed. Yehudi Menuhin, that great inamorato of the lowly and the meek, gave the inspiration for this observance some years ago. He felt that the hardest of hearts may melt and humanity purged of grossness, greed and cruelty to some extent at least, through the strains of soft, civilising music. India is observing the Week, with planned programmes of music on A.I.R. and institutions all over the country.

CULTURAL AMBASSADOR

International Music Week seems an appropriate moment to recall the unremitting efforts of the great maestro, Ravi Shankar, over many years to spread the gospel of music around the globe and—what is of the utmost significance to India—to share our great cultural heritage with art lovers all the world over. If the true ethos of classical Indian music is well appreciated in Europe, America etc. to-day, we owe it largely to the crusading zeal of this great cultural ambassador.

On 4th April last, our great Sitar maestro, Ravi Shankar, celebrated his 61st birthday, rather quietly, in his native village in U.P. Cronies and admirers were there of course to congratulate him on a life of dream fulfilment, replete with honours galore throughout the world.

It was in the troupe of Uday Shankar that Ravi Shankar began his career as a dancer and musician—and he was well on his way to international fame as a dancer! Much to the amazement of everyone he gave it up all one day to offer himself to Ustad Allaaddin Khan-sahib as a disciple. Years of rigorous training ensued, during which there were times, when he despaired of ever mastering the sitar to the satisfaction of his Guru, one of the hardest task masters. The rest of the story to the present day is a part of the news and musical annals of India and of the world, which have given thunderous praise to him and his art. His accomplishments are far too numerous to list in detail. However, here are a few of them.

EARLY CAREER

In 1949 he joined All India Radio as Director of the Vadya Vrinda (the National Orchestra). He remained with A.I.R. for seven years. Ravi Shankar has written extensively for ballets, which include 'Discovery of India' and 'Samanya Kshati', which some years ago made its American debut. He has composed music for several Indian films—'Anuradha', 'Kabuliwala' and the 'Pather Panchali' trilogy, to name only a few; his foreign films include Arne Sucksdrolf's 'The Flute and the Arrow', Norman MacLaren's 'The Chairy Tale' which received a special award at the Venice Film Festival and M.G.M's 'Charley'. For 'Kabuliwala' he received the Silver

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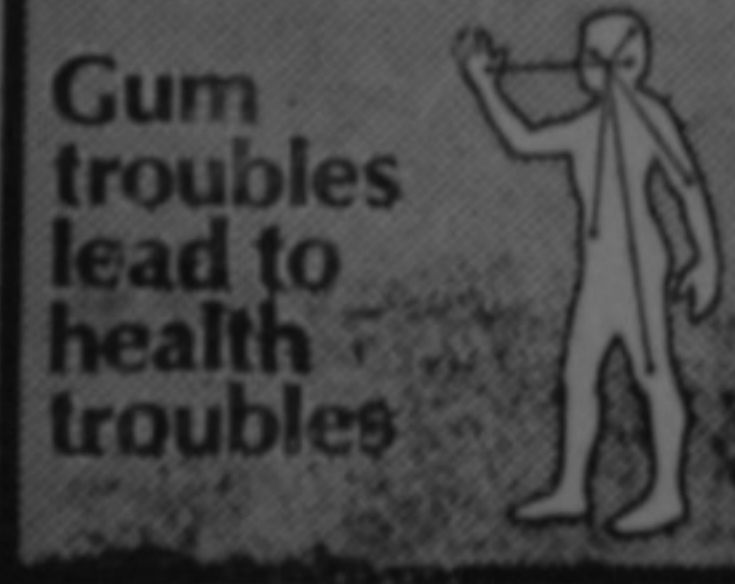
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Bear award for music at the Berlin Film Festival.

INTERNATIONAL NAME

Many successful tours in various parts of the world have fostered in him a deep sympathy and respect for the arts of all nations. In 1958, he was first invited to the UNESCO Music Festival in Paris at which time he performed in the same programme as Yehudi Menuhin and David Oistrach. He attended it again in 1969. In 1967 he had the honour to perform at the United Nations on Human Rights Day, a solo and also a composition of his own for a duet with the world famous violinist, Yehudi Menuhin. In the same year he was the first musician to be invited to act as the Challighar Professor at the City College, New York, for giving lecture demonstrations to graduates and post-graduate students. His records have been best sellers. In 1966 he received an award from the National Academy of Recording Arts and Sciences. In 1968 he was declared by Billboard as the Record Artist of the Year.

In June 1968, the honorary degree of Doctor of Fine Arts was conferred on him by the University of California. He has also been the recipient of the Sangeet Natak Akademi Award for Hindustani Instrumental Music and the Padma Bhushan. In 1972 he was awarded Hon. Doctorate of Music by Indira Kala Sangeet University, Khairagarh.

PRESENTING INDIAN MUSIC TO THE WEST

Always eager to share the great cultural heritage of this country with art lovers of

the world, he took many musicians from India in 1968 to present the "Festival from India" which in a compact programme of three hours, gave glimpses of music of both North and South India, of classical, devotional and folk varieties besides the vocal and instrumental varieties. He presented these at the various music festivals in the U.S.A., Canada and the United Kingdom. At the Woodstock Festival he performed before a gathering of 3,50,000 people. The world Pacific Record Co. recorded this and issued it as an L.P., with the entire panoramic scene of the festival, with a by-line "The Largest Audience of Music History."

Commissioned by the London Piharmonic Orchestra, he presented a concerto for Sitar and Orchestra in London in January 1971, conducted by Andre Previn. Since then this has been presented in many other places and is available in an album brought out by EMI.

Stirred by the conditions in Bangladesh, he presented two shows with George Harrison, Ali Akbar and other artists at the Madison Square Gardens which fetched over a quarter million dollars in aid of the refugees. A recorded album of the concert raised about 35 million dollars (over twentyfive crores of rupees) for Bangladesh aid.

COMPASSION

In November 1971, the full length film made on his tours in India and abroad titled "RAGA" was premiered in New York. Writing about it the *New York Post* said: "It is a moving, irformative and sensitively-filmed documentary of the great Indian Sitarist who, like his brother Uday Shankar before him, has

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done most to introduce his country's music to the West....."

In 1972 UNICEF awarded Ravi Shankar a special Statuette in recognition of his role as initiator and participant in the concert for Bangladesh. The silver statuette bears the inscription "Ravi Shankar, who translated concern and compassion into action on behalf of children."

DUO WITH MENUHIN

Yehudi Menuhin in his autobiography devotes many pages to Indian music and its genius and also to his warm and abiding regard for Ravi Shankar, with whom he performed in the U.N. General Assembly Hall in 1967 at New York, on Human Rights Day and has also cut a disc for the edification of music lovers. Referring to Ravi Shankar's masterly Sitar display in which he was accompanied by Ali Akbar Khan (Sarod) and Chaturlal (Tabla), Menuhin mentions with rapture how "each goaded the other to new heights of invention... an experience more magical than almost any in the world. *One is in the presence of creation.*" Then again, "When I play with Ravi Shankar, I must learn my lines before hand.Participation in Indian music means much to me—urging in sequences which will never be repeated, the savouring of each note; heightening the ear's perception of the notes, the rhythms and flexible tensions between them; increasing...awareness of phenomena; safeguarding against the staleness of repetition."

Again, the flashes of improvisation that are the meat of Indian music haunts the

violin maestro: "I have always thirsted for abandon..... Just as Yoga promised release from physical impediments, so improvisation promised abandon to musical impulse.....a journey to spontaneity."*

Classical Hindustani music has hardly ever had a more sincere and appreciative admirer among foreigners than Mr. Menuhin. But the credit must go entirely to Ravi Shankar, one of our greatest cultural ambassadors for spreading the gospel of our music. He has stormed the Occidental citadels of music with the panache and daring of a man in the full vintage of his life, creating vast dimensions and putting across the true ethos of Indian music. His flexible genius at the same time brought a contemporary tone to Indian music, with due honour to all that is best in the traditional forms.

CREATIVE FLAIR

As Mr. Chetan Karnani stated in an article in the ILLUSTRATED WEEKLY OF INDIA recently, "to the static character of Indian music, Ravi Shankar brought a certain dynamism, typically his own. He is something more than a Sitarist.....he won laurels by composing music for films like *ANURADHA* and *PATHAR PANCHALI* He stands at the extreme of the musical spectrum to the other brilliant Sitarist, Vilayat Khan, who symbolises tradition and indeed is, in some respects, a striking contrast to Ravi Shankar. The latter would, one

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fancies, prefer to be arraigned for modernity and creativity than extolled as the bastion of orthodoxy. While firmly adhering to the view that Indian musicians should not emulate Western masters of harmony, Ravi Shankar has succeeded in infusing something of harmony in his folk melodies. The creator in him has always been seeking expression, pushing tradition a little to the background where necessary. Like his elder brother Uday Shankar, he has a flair for innovation.

NEW VISTAS OF RAGAS

It is this aspect of his colourful, versatile musical make-up that presumably led him on to the creation of beautiful ragas like 'Rasiya', 'Tilak Shyam', 'Bairagi', 'Nata Bhairav', 'Mohan Kouns', 'Ganeshwari', 'Parameshwari', 'Rangeshwari', 'Kameshwari', 'Pancham-se-gara' etc. A streak of eclecticism is never wholly absent from any creative artist's search for the sublime and the beautiful. To those who are familiar with the working of such minds, it will therefore not have come as a surprise that the ragas of Karnatak music such as Hamsadwani, Malayamarutham, Kirvani, Charukesi, etc. should have haunted Ravi Shankar and impelled him to adapt them for Hindusthani melodies. If the sitar was not elaborate enough for his encompassing genius, it ought to make room for a wider range of notes and tonality. And it did! Great minds and small (musical) tools go ill together!

A great music critic has said that too much versatility and enthusiasm can do harm in the Arts and that they need the self-disciplined reins of ratiocination and compactness of technique. One remembers at once the classic case of Ariakudi

Ramanuja Iyengar's music. It can be truly said that in Ravi Shankar's case, hot enthusiasm and cold intelligence are the well matched steeds in the chariot of this Phoebus. There is no question but that Ravi Shankar has the built-in controls. He differs from the others who are merely fine craftsmen and his emotional urge is such as to drive him to creative activity.

"Every genius himself discovers the laws that govern the construction of his art"... And if there are any limitations, "every genius requires to master only a certain kind and amount of form, and only as much tradition as will cultivate his particular garden." (Neville Cardus). We may be sure that Ravi Shankar knows in his bones what sort of musical garden he should cultivate—it would be, one fancies, one in which India's finest flowers bloom, the most beautiful scents will be wafted up, to gladden the hearts and sweeten the ears of art lovers not only in India but throughout the world.

A SOBERING THOUGHT

His 61st birthday ought to have been marked by national rejoicing and celebrations. Instead, the Indian public's response was almost muted, too quiet and sober for a maestro of his colossal status. Why?

A special reporter of *INDIA TODAY* who attended his 61st birthday celebration even quoted him as having confessed to a disappointment that his great efforts to convey the greatness of Indian music and its peculiar ethos to the West had

not been attended with the success he had expected.

As the quote from the Poet T.S. Eliot given at the beginning of this Article suggests, there is in the minds of all great artists, who are out to perform something of enduring value a cool, sober appraisal of what they actually achieved; and while the world may even rejoice in the splendour of their output, the perfectionist side of their artistic psyche or credo makes them eternally dissatisfied with themselves and continually goads their psyche to more creativity, greater perfection. What Eliot meant to convey apparently is that these two sides, viz., creativity and artistic dissatisfaction, work in separate compartments; else, disappointment will stifle their creative urges. An analogy would be the simultaneous existence of venous and arterial blood in the human circulatory system—the two though organically linked through valves,

are yet separate and have distinct functions.

It is such an evaluation of his contribution (immense though it is) to the understanding of Indian music by the West that perhaps moved Ravi Shankar to indulge in a sigh of regret on his 61st birthday. And that feeling is typical of all great original artists, to whom constructive creativity is the breath of their nostrils. Artistic dissatisfaction is also the great prime mover by means of which the Muse of Music ensures progress—or the way in which the President of the Immortals, in Aeschylean phrase, carries on his sport with the artists, in order to keep humanity more happy and the artist in proper rapport with Himself. Ravi Shankar at 60 is young in heart though mature in music and philosophy. The world and India expect from him many more years of artistic endeavour which would provide apocalyptic visions of Indian art and culture.

K S M

(Continued from Page 7)

2. Selecting the right type of music for the particular individual who is suffering.

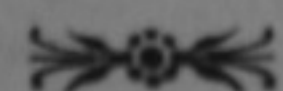
3. Whether the music selected is a pure form in sound without verbal content or with sahitya. The choice of vocal or instrumental music and the choice of the particular instrument is to be decided.

4. The dominant emotional state of mind of the listener at the time of the exposure to music.

MUSIC THE HEALER

Modern life is beset with maladies of mechanisation. Technological innovation

and modern means of communication have brought people close together but still the problem of alienation persists. The conflict that torments mankind is the inner crisis of man leading to social neurosis. The prime reason for this disturbance is that man has neglected the spirit dwelling within. Through education in the arts and appreciation of melodic music in its purest form, this crisis can be overcome, by creating better individuals in sound physical and mental health, who as future custodians of our country will bear the torch of its glorious heritage in the realm of art and philosophy. Let us meditate on the Sound-Form 'Nada tanu' of Lord Siva—the Great Physician who cures the world of its maladies.



Thiruppugazh, An Immortal Classic

BY

Sri T. S. VASUDEVAN

Our peninsula has been acclaimed unequivocally by Oriental scholars as the cradle of arts, sciences and literature, long before the dawn of the Christian Era. The genesis of music, the finest of the fine arts, has been traced from the Vedic hymns which have been preserved as our precious heritage. References in the Rig Veda reveal that Indians were acquainted with music and musical instruments. The evolution of the Saptha Svaras has been traced by scholars from these hymns. The Upanishads (600 B.C.) also contain several references. The "Brihadaranyaka" lays down the characteristics of an ideal singer. The "Jabala" refers to Saptha svaras and the three-fold classification of music into Gita, Vadya and Nritya.

MUSIC IN EARLY TIMES

By the time of the Ramayana (500 B.C.) the art was so developed as to gain an independent and indispensable position as a powerful aid to poetry. The Ramayana mentions that Sage Valmiki taught Kucha & Lava, the sons of Rama, the science of vocal and instrumental music and they sang the glory of their illustrious father in an enchanting way. Seven different Jathis (modern ragas) were used to the accompaniment of Veena. The Mahabharatha also abounds in references to music, musicians and musical instruments.

Along with the bards of Northern India, the South Indian musicians who belonged to the Sangam Age (1st century A.D.) have contributed to the music world viz., Kannaganar, Kesavanar, Nallacchutanar, Naganar, etc. The author of "Silappadikaram" gives valuable information on the theory and practice of music and dancing. The intrinsic truths thereof have been found to agree with, or correlated to, the present system of Karnatak music.

A BLANK & A FRESH DAWN

From this period, a dark age followed till the beginning of the seventh century, the second epoch in the revival of religion and fine arts. The Tamils saw the dawn of religious music with the advent of the Saivite saints whose voluminous hymns have been preserved to the present day, viz., Devaram, Thiruvachagam, and the Divya Prabandas of the Vaishnavite saints. Though the original tunes have not been preserved, their religious fervour and lyrical beauty continue to thrill with emotion the hearts of the Tamils. Western scholars have also been so enchanted by them as to translate them into their own language (Rev. Dr. Pope's translation of the "Thiruvachagam" of Manikka-vachagar).

At this time of revival of religion and arts, while the North was invaded by the

Arabs and Moghuls, the South was comparatively calm. The kings, the temples and the aristocrats fostered the arts for several centuries in an ideal and calm atmosphere. Several bards, saints and social reformers like Jayadeva and the Maharatta saints, followed by Purandara-dasa and Ramadasa, came on the scene. In the South, Saint Arunagirinathar, the illustrious author of "Thiruppugazh," fed the torch of religious heritage with the fire of his spiritual genius and kindled it into a glowing flame of striking brilliance.

THIRUPPUGAZH

"Pugazh" means glorification. The prefix Thiru (the synonym in Sanskrit - Sri) in Tamil comprises the qualities of beauty, divinity and prosperity. According to "Thirukkural," the glorification of God only can be called Pugazh. The affix Thiru so aptly fits into Arunagirinatha's hymns sung in praise of Lord Muruga, his Kula Devatha (Muruga derived from 'Murugu' signifying the qualities mentioned above.)

The word "THIRUPPUGAZH" has been referred to long before in Devarams as well as Prabandhas. Arunagirinathar emphatically has expressed that Lord Vinayaka of Vayalur ordained him to sing "Thiruppugazh" embodying his younger brother Lord Muruga's greatness. No wonder that the popular name of "Thiruppugazh" has come to denote Arunagirinathar's hymns exclusively.

STRUCTURE

The structure of Thiruppugazh is based on "Chandam" (Rhythmic pattern) in

which it was set. In the opinion of Dr. S. Ramanathan, though the word "Chandam" may seem to have originated from the Sanskrit word "Chandas," in practical use it has very little in common except that it denotes something connected with prosody. According to him, Thiruppugazh conforms to Tamil prosody. There are four lines with eight "Seers". Thirugnana Sambanda, the author of "Devaram," is considered to be the originator of "Sandappa". Arunagirinathar, therefore, took him as his guru in this respect. In fact, Sambandar has been defined by him as the Avatar of Lord Muruga (many references abound in his hymns). In a hymn, he invokes Lord Muruga's powers to compose songs like his Guru.

"THONGAL"

Subsequent to Sambanda, Thirumangai Alwar and Thirumazhisai Alwar have also written "Sanda" verses. Saint Pattinathar also composed such hymns introducing a special appendix or refrain called "Thongal" at the end of each line. But we may emphatically say that this style attained perfection only in the hands of Arunagirinathar. Inspired by him some modern poets also attempted to follow in his footsteps. Tradition states that he has sung about 16,000 hymns. Unluckily for us, owing to the ravages of time, many have been lost. It is fortunate that by his untiring efforts Sri V. T. Subramaniya Pillai in 1871 unearthed them from palm-leaf manuscripts. Only 1,330 songs have been preserved. Research scholars like Sri V. S. Chengalvaraya Pillai have found about 1,008 Chandan combinations being used. This amply bespeaks of the author's genius.

The combinations have been made out of the Chanda Kurigal, *Thattaa, Thanna,*

Thaiya, Thanda, Thana, Thanana, Thaattha, Thanda, Thaanana etc. Arunagirinathar himself refers to these as having been inspired by the sounds made by the various ornaments worn by Lord Muruga in his Lotus feet (while perhaps He danced before his eyes):—

இசைத்திடும் சந்தபேதம் ஒலித்திடும்
தண்டைசூழ் இணைப்பதம் புண்டரீகம் —
இனமறை விதங்கள் கொஞ்சிய சிறு
சதங்கை கிண்கிணி இலகு தண்டையம்
புண்டரீகம்.

Thus wherever the Saint had the Lord's Darshan, thousands of such wonderful rhythmic syllables poured forth from his lips like the gushing waters from a dam. The Thongal or the refrain is also indicated by the syllables like *Thanathana, Thandathana* and *Thanathanana* to which the words "varavenum", "Perumale" "Varuvaye", "Tambirane", "Abiramanee" correspond. These hymns comprise small and big ones consisting of four, twelve, sixteen, lines and even multiples thereof. It is handed down by tradition that Lord Muruga inspired him with the first song Mutthaitaru set to the following chandam.

Thathathana	Thathathanathana
Thatthathana	Thatthathanatana
தத்தத்தன	தத்தத்தனதன
தத்தத்தன	தத்தத்தனதன
Thathathana	Thathathanathana
Thanathana	
தத்தத்தன	தத்தத்தனதன
தனதான	

TALA VARIETIES

In addition to setting meticulous words against these Chandams, he has used the exact number of letters corresponding to

the Jathis—Tisra, Chatusra, Kanda, Misra, etc. Examples:

Thisra - தகிட தகிட திமிர உத்தி
Chatusra - தகதிமி... நிறைமதி...
Kanda - தக தகிட... சரண கம லாலய
Misra - தகிட தகதிமி... பகரு
முத்தமிழ்

In some songs all the varieties of the Jathis are combined in one. Though Arunagirinatha refers to the Margi Thal as like *Chacchaputa, Chaacchaputa* belonging to the Panchatala group, perhaps in vogue before him, the modern thalas with *laghu* and Jathis like *Druva, Matya, Rupaka, Jampa, Tripata, Ata* and *Eka* would have been employed by him.

LATER ACCRETIONS

The ragas and thalas in which the songs were originally sung have not been found in the original manuscripts. Perhaps, the "Chanda Kurippugal" found in some printed books indicated at the top of each song is a later addition. This helps us to decide the Thala but the Ragas are or can be suitably selected. To my knowledge, the Thiruppugazh songs have been popularised only within the past four or five decades. Only one or two were sung at the end of a performance. Maestros like Mahavaidyanathaiyar, Naiyanapillai, Konerirajapuram Vaidyanathayyar, Tiger Varadachariyar, and Chitthur Subramanya Pillai handled them skilfully. Like other music compositions, some Thiruppugazh songs were published in svara notations only recently.

MELODIC ASPECTS

Thiruppugazh cannot be classified technically under this group. The original

tunes have not been specified or traditionally handed down through disciples, but the highly lyrical style of the author (in the use of vowels and consonants alternatively and symmetrically) and the melody of the ragas used enhance the melodic beauty. The smaller the song, the greater is the possibility to produce melody. Melodic beauty can also be brought out by selecting easy talas, and appropriate ragas. But care should be taken to retain the original Chandam as otherwise the rhythmic beauty will be lost. This subject will be dealt with in detail in the succeeding paras.

“THONGAL”

Mazhavarayanendal Subbarama Bhagavata, an expert music scholar of the last generation, is said to have described this device “Thongal” as “Vishranthi Padam” as it affords scope not only for bringing out the raga bhava but also to give a fine finish to the Tala with “mohara”. In this connection, it is said that the Thala maestro Sri Dakshinamurthi Pillai, while accompanying musicians like Nayana Pillai and Ariyakudi Ramanuja Iyyangar, made use of this “Thongal” and thrilled the listeners with the beautiful “moharas” he played at each finish. There is vast scope for research and development in these aspects.

RHYTHMIC ASPECTS

Now-a-days, majority of songs are sung in the 35 Thalas and some have also been set to a few rare Thalas in the group of 108 and many more are sung in Angathalas which do not come under the former. Arunagirinatha deftly uses Vallosai and Mellosai exclusively or combined.

In fixing the Thalas to the various rhythmic patterns (Sandam combinations) it is found that in some hymns the “Thongal” is also included with the Thala and in some others like Angathalas, excluded from the same. In many

Vallosai
வல்லோசை

Thatthath	Thatthath
Thatthath	Thatthath
தத்தத்	தத்தத்
தத்தத்	தத்தத்
Suddha	Batthi
Sorga	Thatthai
சுத்தப்	பத்திச்
சொர்க்க	தத்தைக்

Thatthath	Thatthath
Thanathana	
தத்தத்	தத்தத்
தனதானா	
Chitra	Sorga
Kiniyone	
சித்ர	சொர்க்க
கினியோனே	

Mellosai
மெல்லோசை

Thanthana	Thananthanam
Thanthana	Thananthanam
தந்தன	தனந்தனம்
தந்தன	தனந்தனம்
Thandayani	Vendayam
Thankazhal	Silambudan
தண்டையணி	வெண்டையம்
தண்கழல்	சிலம்புடன்

Thanthana	Thananthanam
Thandathana	
தந்தன	தனம்தனம்
தந்த தானா	
Kinginisadangaiyum	
Konjave nin	
கிண்கிணிசுதங்கையும்	
கொஞ்சவே நின்	

songs, the Chanda Pattern is introduced in the body of the song itself.

Thanda	Thana	Thana
தந்த	தன	தான

Thana Thana	
தானத் தான	(முத்துத் தமிழ் மாலை)

Thanathana	Thanattham
தனத்தன	தனத்தம்

Dhimidhimi	Dhimidhim.
திமித்திம்	திமித்திம்
	(சினத்தவர் முடிக்கும்...)

In some others the sounds of instruments like Mridanga, Beri etc., are also suitably employed.

Dhimitha	Dhimidhimi
Dimuta	Dimu dimu
திமித	திமிதிமி
டிமுட	டிமு டிமு

Maddhalidakkaigal	
Diddimenatthavil.....	(“Ninadu Thiruvadi”)
மத்தளிடக்கைகள்	
டிட்டி மெனத்தவில்	(நினது திருவடி)

Such phrases abound in the songs sung at Chidambaram, (e.g. *Guhane Giruparane*) describing the dance of Shiva. In describing the battle field, the demons and evil spirits danced to the accompaniment of Edakkai, Udukkai, Parai, etc.

SAHITYA OR VERBAL ASPECTS

Arunagirinathar has been rightly eulogized by his successors as Sandappavala Peruman; Vakkirkkarunagiri, Senthamizhkondal etc., on account of the unrivalled beauty of the Sahityas. In the exquisite choice of words, in the art of stringing them together and in the faultless beauty of expression, Arunagiri-

nathar has not been surpassed. He himself admires and revels in the enchanting style (“Poorva Paschima Uttara Dakshina Dikkula Bhakthargal Atpudam Enavoda”).

They are not a mere string of words but they contain the cream of Veda, Agama, Purana, Ithihasa, Mantra, Tantra, and Yoga lore. In fact, it is an unfathomable “mine” containing unravelled treasures. Though the author employed classic Tamil as the main language, his hymns are found interspersed with the most graceful Sanskrit words. The wonderful alloy of the two is incomparable. Whatever the poet touches he adorns!

VIVID PORTRAITS

Besides the rhythmic and melodic beauty, the characteristics of Iyal, Isai, and Natakam (Mutthamizh) are elaborately brought out so as to fit in with the various Rasas viz., Karuna, Sringara, Veera, etc.,. In one of his hymns describing the child Muruga dancing with unsteady gait before his fondling mother Parvati (“Kunridiya Thiruvarai”).....he brings the scene vividly before our eyes. In another place he paints with striking beauty the scene of Valli standing on a dais and driving the birds that come to devour the corn amidst sylvan surroundings. The whole scene is being painted by Lord Muruga after meeting Valli (“Shanbaga-daviyinum Idaninum Uyar”.....).

EPIC INCIDENTS

The epic incidents like Gajendra Moksham, Narasimha Avatara, Amrita Mathana, are equally and vividly portrayed. He was an adept in Mutthamizh as well as Naarkavi, the four-fold branches of

poesy viz. "Asu", "Madura", "Chitra" and "Visthara". He is undoubtedly an Asu (extempore) Kavi and Madura Kavi inasmuch as he has poured forth thousands of songs in rhythmical and melodic style with ease and felicity. He has composed one Chitra Prabanda called "Thiruvezhu Koortrirukkai" which can be set within a figure of a Chariot (Ratha). His style is elaborate or Visthara, especially when he is describing the heroic feats of Lord Muruga or his powerful weapon "Vel", his vehicle the peacock, and his cock banner.

LIFE RECONSTRUCTED

In conclusion, a brief account of his life and philosophy based on traditional and internal evidence will not be out of place.

Arunagirinathar's date has been fixed as the first half of the 15th century A.D. by research scholars when "Prauda Pratapa Devaraya"-II (1422-1449 A.D.), a chieftain of Vijayanagar Kingdom,

ruled at Thiruvannamalai, the saint's birth place. Though his birth and caste are shrouded in mystery, one version says that he was a Gauda Brahmin scholar belonging to the line of Dindima Kavis noted for their profound mastery of Sanskrit and Tamil. According to another account, he was born in a Saivaite family to scholarly parents. He studied Tamil works and philosophy. He was not only miraculously saved by Lord Muruga's grace from penury, disease and death, but also blessed with the gift of poesy. It is natural therefore that the bard poured forth songs in praise of his saviour. It is needless to say that he became a Jivan Mukta and attained Sayujya with Skanda. But he has left us the rich legacy of his immortal songs which continue to inspire, reform and uplift mankind and enable it to attain eternal bliss as well as mundane prosperity (Iha Para Sukha).

(Paper read at the Music Seminar of the Madras University held in Oct. 79 on 'Musical Forms': *By kind courtesy of the Dept. of Music and the Author*).



Ragamalika — Musical Kaleidoscope

BY

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All music is either creative or recitative. No doubt, in a way, one implies the other. Though creative music is that which flows out of the fertile imagination of the performer on the spur of the moment without apparent previous thought or preparation, recitative music also calls for creative faculty of a very high order on the part of the composer—it is the pro-

duct of conscious effort on the part of the composer. There have been spontaneous outpourings of composers of divine calibre like Thyagayya, Shyama Sastry and Muthuswamy Dikshitar. Raga Malikas, as set concert musical forms, cannot belong to this category. Singing of Kalpana swaras in a chain of different ragas to a chosen Pallavi in music concerts and

singing of slokas, viruttams and padyams in a chain of different Ragas all belong to Manodharma Ragamalika.

However, in keeping with the technical understanding of the art, Ragamalika must and should refer only to that particular type of composition having certain discernible features resulting from a broad analysis. Reduced to minimum requirements, a Kalpitha Ragamalika may stand for any set composition having the different sections in different Ragas. A few other characteristics may or may not be found in one or the other of the type. It rather looks superfluous to classify the Ragamalikas as per the contemporaneous view under two heads viz., (1) Purna Lakshana Ragamalika (2) Apurna Lakshana Ragamalika.

STRUCTURE

Ragamalikas are of various types. There are simple Ragamalikas as also those of very complicated pattern satisfying all the requirements therein. It is hard to come across the so-called Purna Lakshana Ragamalika, a type having the different sections in different ragas, with the raga mudras incorporated, with a Chittaswara, a Makutaswara or a complementary swara passage in the Pallavi Raga or say, the opening raga of the song, a string of Viloma Chittaswara in the ragas to be sung in the reverse order and sahitya for all the above.

Perhaps, one such instance is *Pannagadrisa Sankarabharana*—a duplicate set-up of the famous Ragamalika *Pannagendrasayana* of Swathi Thirunal but with the text or sahitya in Telugu. This Telugu duplicate is given in "Gayaka Siddhan-

janam" Part II as mentioned by the late Prof. Sambamoorthy. Are all the other Ragamalikas, Apurna Lakshana Ragamalikas then? Still, if one wants to retain such a classification, it would be redesignated "Bahuvamsa Ragamalika", "Kwachidamsa Ragamalika". However, Ragamalikas constitute musical panorama of quick moving scenes rather aural in perception.

EVOLUTION AND HISTORY

The *Sangeeta Ratnakara* of Sarangadeva written in the 13th century easily serves as the beacon light in musical literature. The *Ratnakara* is more a digest than a text. It throws a flood of light on the music of the ancient and medieval periods. It is the one treatise by the study of which one can get a thorough grasp of the theory and practice of music of the previous era. Rightly did the late Dr. Raghavan demarcate the entire literary history of music of the South with the *Sangeetha Ratnakara* as the bifurcating point and wrote his compendium on earlier and later *Sangeetha* literature.

Except on the fifty Ragas which Vidyanarya described in his *Sangeetha Sara*, the *Sangeetha Sudha* represents but a recast of the *Sangeetha Ratnakara*. The *Chaturdandi Prakasika*, no doubt, calmly ignored the antiquated portions in most of its chapters, but fell back upon the *Ratnakara* for its "Geetha" and "Prabandha" and probably also Tala chapters. Many other works in like manner drew considerably on the *Ratnakara*, even as the *Ratnakara* itself but versified and reproduced large portions chiefly of Abhinavagupta's commentary on the *Natya Sastra* (*Abhinava Bharathi*) and Nanyadeva's *Bharata Bhashya* or *Saraswati Hrudayalankara*. The

Saramritha of Tulaja is no exception and it also reproduced large portions of both the Ratnakara and the commentary thereon by Kallinatha.

THE SARAMRUTA

The note-worthy feature of the "Prabhandha" chapter of the *Saramruta* is that, besides the Ratnakara, the work of "Pundarika Vithala" is used here. At some places, here, the Ratnakara as used with the additions and alterations by probably Vittala is reproduced on pp. 144-5. There is reproduction of verses from pp. 75-6 of the *Chaturdandi Prakasika*. On Prabhandas, Swara, Biruda, Peda, Tenala, Pata etc., on pp. 145-9, 152, the Vithala is used. The distinction in connotation between the words "Geetha" and "Prabhandha", in which connection reference is made to the expression "Chaturdandi" and its promulgatory "Gopala Nayak" found on pp. 153 of the *Saramruta*, is taken from the *Chaturdandi Prakasika* p. 75.

The text of the *Saramruta* is of help to an understanding of Venkata Makhin's *Chaturdandi Prakasika*, which is used and quoted by Tulaja more than once. Venkata Makhin says that he dealt with the Ragas, 55 in number for which Tanappa composed Geetha, Thaya and Prabhandha and indicated also their alapa. A characteristic of Venkata Makhin's work is that, he devoted separate chapters to Geeta, Prabandha, Thaya and Alapa. All this was there but still one could not be sure what exactly the term "Chaturdandi" which Venkata Makhin offered to illumine in his work meant. The expression Chaturdandi means the composite of four manifestations of the Raga viz., Geeta, Prabhandha, Thaya and Alapa.

This is made expressly clear by the text of Tulaja's *Sangeeta Saramruta* where, at the very opening of his treatment of the ragas, Tulaja says that in the case of raga, he will illustrate from the old Chaturdandi comprising Geeta, Alapa, Thaya and Prabhandha.

Venkata Makhin says in his Prabandha chapters that though the words "Geeta" and "Prabhandha" as such may appear to mean the same thing viz., a musical composition, the two, in fact, differ in technical use as meaning two different kinds of composition and that if such a distinction is not maintained, the expression "Chaturdandi" and probably the heritage left by Gopala Naik would become meaningless, for two of his four dandas are Geeta and Prabhandha. This passage in the Chaturdandi is reproduced by Tulaja on pp. 153 of the *Saramruta*.

GOPALA NAYAK

The late Dr. V. Raghavan in his stupendous contribution on the earlier and later Sangeeta literature in the very early volumes of the Journals of the Music Academy, while giving a brief account of Gopala Nayak (later half of 13th Century A.D.), says he was a South Indian and the name also confirms it. He is said to have had frequent discussions with Amir-Khusru, the great poet and musician. Gopala Naik was once called upon by the Sultan, his patron, instigated by a rival, to sing the Raga Dipika. While singing it in neck-deep water in Jamuna, it is said that fires shot up and consumed him.

The *Chaturdandi Prakasika* mentions him twice, from which we have to suppose

that he was most renowned in the singing of Chaturdandi in Geeta, Alapa, Thaya and Prabhandha, which word also he must have popularised. Perhaps Gopala Naik was also called by the word Chaturdandi. Kallinatha very much earlier than Venkata Makhin quoted a passage in the name of Gopala Naik, from which it is clear that he wrote the same treatise, besides having been an unrivalled master in the practice of the art. The meaning of the passage is not very clear. Kallinatha's reference makes out Gopala Naik as having composed songs, songs of the Raga Kadamba type.

MUSICAL ARCHITECT

Now about Gopala Naik practically nothing is known and what little we know is derived from two stray references to one of his compositions by Kallinatha. But that little is so wonderfully suggestive of the man's greatness that Mr. K. V. Ramachandran was tempted to explain it here. *Gopala was a musical architect, a colossal temple in sound*. Like those nameless builders and carvers in stone and bronze of the ancient Indian past, Gopala has been consigned to oblivion. His name lingers only in Kallinatha's reference and Venkata Makhin's allusion.

RAGA-TALA COMBINATIONS

Commenting on a music form called Raga Kadambaka, Kallinatha following Sarangadeva describes a variety called Swastika made up of four meters or four Talas with a new Raga for each foot or half verse or Tala or meter. The next

class called "Nandyavarta" had eight metres, eight talas and an appropriate number of ragas. Another class employed the metres and the talas etc. The fourth class called "Bramaree" was made up of 32 metres, 32 talas and an appropriate number of Ragas. Kallinatha calls this a Maha Prabhandha and it would appear that though this music form employed a multitude of talas and metres, it found employment for even a greater multitude of ragas; and if the composer optionally requisitioned additional ragas, it was reckoned a merit and not a fault. These were the most important features of this class of compositions. The reason why this form came to be called Raga Kadambaka and not Tala Kadambaka, or Vritta Kadambaka is not clear.

These 32 Talas comprised 32 independent compositions (Prabhandhas) with all the six essentials or optionally with less, in properly patterned sections bridged over by passages of Swara or Tena or Pata. Pata again was derived from the Pataha of two kinds: the Udhkka, the three Pushkaras, the conch, the cymbal and a host of minor instruments, each with a syllabic language of its own. The composer could also draw upon instrumental forms and formulae from the vast ensemble of stringed instruments. In the direction of rhythms and Ragas, the entire repertoire of Marga and Desi Sangeetha were at the composer's disposal. He had likewise an entire armoury of metres as modified to suit the musical expression to choose from. He could in addition compose in Gadya Form as well.

It is not unlikely that the Raga Kadambaka was Gopala Nayaka's *magnum opus* for his famous contest at Delhi. If it

were indeed so, it looks as if Gopala challenged Allauddin through music to smash this colossal temple in sound. He could have, as he had broken countless others in stone. It would certainly have taken six sittings as mentioned by the *Raga Darpan*. The name of his first Tala is suggestive of the easy mastery and self-confidence of one who had known the Truth called Sangeetha in all its entirety. Gopala Nayaka, we are told, created his opening song in two halves in Malavasi Raga, Simhanandana Tala.

Gopala Nayaka's second song was in Velavali Raga, Darpana Tala. It lacked the pada but had all the other five essentials.

The third song was in Dhanasri, lacking Birudas, but had the other five essentials.

A Prabandha in the Grama Raga Revagupta and Kuddukka Tala was part of this great composition which Kallinatha refers to in defining the Kudukka tala.

SUPERMAN

From the fragmentary descriptions above, one could visualise what a mighty, almost superhuman feat it was to have improvised a song on such a scale and proportion, involving not only extraordinary gifts of composition but also reservoirs of knowledge of the theory and art in all their ramifications, ancient and modern. If there ever was a musical superman, Gopala Nayaka was one. If an audience of modern vidwans and scholars, both northern and southern, could not follow a description of this fragment of this Raga Kadambaka with elaborate explanation, one wonders how much of it, then a foreigner like Amir

Khusru would have understood, to have been able to imitate even after listening to it surreptitiously from others under Allauddin's sway and how a *Quawal* and a *Tarana* would have sounded against this marvellous edifice of Gopala's creation—especially when Khusru admits that a foreigner could not duplicate a simple Indian raga even after forty years.

Ramamatya who flourished a little later than Kallinatha and wrote his *Swara Mela Kalanidhi* in 1550 A.D. was a reputed Vaggeyakara. He was an Ubhaya kara or Dhatu Mathukara and was known as Bayakara Ramamatya. It is reported in the prefatory chapter of his work that he was profusely rewarded by his royal patron with ear-ornaments etc., after hearing his composition Raga Kadamba and other Prabhandhas like Panchataleswaram, Sri Ranga etc.

VENKATA MAKHIN

The Raga Malika need not necessarily be traced only to that particular composition known as Raga Kadambaka of medieval literature. Of course, specific mention is made of Raga Kadambaka along with one other composition Talanarva. After enumerating the different prabandhas which admit of only one variety, say, the "Medinee Jathi Prabhandha", "Anandini Jathi Prabhandha", so on and so forth, Venkata Makhin enumerates some Prabhandas like Haya Leela, Gajaleela, admitting of 2 types i.e., Taravali and Deepani, Dwipadi, Dwipadika and Vrutta admitting of Bhavani Jathi and Taravali, Ghata Prabandha of the dual types of Deepani and Bhavani. Similarly, Talarnava and Raga Kadambaka may be any one of the five Jathi Prabhandhas. But as our bad

luck would have it, the Prabhandha Chapter of the *Chaturdandi Prakasika* is incomplete so far as the available editions of the text take us. The *Sangeetha Saramrita* of Tulaja helps us in no way better. Hence, so far as the Raga Kadambaka is concerned, only the contribution of Gopala Nayaka helps us positively to understand what it is.

Now to turn back to the question whether the Raga Kadambaka is alone the parallel to the modern Raga Malika, the description of Sriranga and Umtilaka (Prabandhi) prabhandhas as offered by Venkata Makhin, would prove that the Prabhandhas mentioned above have also stood not only for Raga Malika but also for Raga Tala Malika. Sriranga Prabandha has four sections, each section having been set to a different Raga and a different Tala. The first half of every section constitutes the Udgraha and the second one Dhruva. At the conclusion of every Khandika, Padaprayoga must be there. Though Abhoga is absent, in the fourth section towards the end, there must be the explicit mention of the author, the person on whom the prabandha is sung and the specific name of the Prabandha through the medium of Pada.. This is an Aniryuktha Prabandha. Umatilaka Prabandha has only three sections, each section set to a different raga and a different tala. At the conclusion of every section, Biruda must figure. The rest of the Lakshnaas are the same as those prescribed for Sriranga Prabandha. Both are Medinee Jathi Prabhandas.

SOME CLASSIC RAGAMALIKAS

We may now pass on to a brief discussion of the nature and contents of some classic Ragamalikas:

1. *Simhasana Sthite: Chaturagamalika—Rupakam—Sri Muthuswami Dikshitar.*

This is as given in "Dikshitar Keertanamala" not found in the list of 16 Ragamalikas given in Notation Appendix-I of *Sangita Sampradaya Pradarsini* of Subbarama Deekshitar. This is a simple Ragamalika in four ragas: Sourashtra, Vasantha, Surati and Madhyamavati. No raga mudra is found. This has just a Chittaswara at the conclusion of every raga in four Avarthas. The other features are absent.

2. *Purnachandra Bimba: Shadragamalika—Rupakam—Sri Muthuswami Dikshitar.*

Ragas figuring are Purna Chandrika, Narayani (as the Janya of 29th Mela), Saraswati Manohari (as the Janya of 29th Mela), Suddha Vasantha, Hamsadwani, Nagar Dwani. Raga Mudra has been incorporated. There is a Chittaswara for each Raga. The other features are absent.

3. *Sri Viswanadham Bhajeham: Chaturdasa Ragamalika. Adi—Sri Muthuswami Deekshitar.*

This is a classical instance of a Raga Malika in the Ragas. The Ragas are Sri raga, Arabi, Gowri, Nata, Gowla, Mohana, Sama, Lalitha, Bhairava, Saranga Sankarabharanam, Kambhoji, Devakriya, Bhoopala.

The composition has got the regular division of pallavi, anupallavi and charana. The Pallavi consists of the first two ragas, Anupallavi the next four ragas

(3, 4, 5, 6) and the Charana the remaining eight ragas. There are two avarthas of Sahitya for each raga. The second avartha is sometimes sung to solfeggio and then the Sahitya. There is also the practice of singing only the Sahitya. The avartha gives an impression of Madyamakala. In the raga Mohana, the two avarthas are arranged as first half avartha, then one full avartha and again another half avartha to set the viloma order in action. Gowla, Shankarabharana and Devakriya have only one and a half avarthas.

The Raga names have been dexterously woven into the texture of the Sahitya. In most of the places it is beautifully the Soochita Ragamudra. After singing the last Raga i.e. 14th Raga in the Charana there is the rendering of half avarthas in all the fourteen Ragas in the Vilomakrama. The composition is finally concluded with the singing of the Pallavi. The Prabhandha mudra occurs in the very opening section of the song. Muthuswamy Dikshitar casually alludes to one Vaidyalinga Mudaliar in this Ragamalika, a great connoisseur and patron.

4. 72 Mela Ragamalika of Maha Vaidyanatha Iyer

Originally there was only the Mathu or Sahitya for this Ragamalika in praise of a mortal by one poet Davani Venkata Rao in the court of Sakharan Saheb. The Sahitya was replaced by Maha Vaidyanadayyar in Sanskrit in the praise of Lord "Pranartihara" of Tiruvaiyyar.

This Ragamalika consists of regular sections of Pallavi, Anupallavi and Charana. The Pallavi and Anupallavi are in Sri raga and the Charana in the 72 Meals,

adopting the Kanakangi, Ratnangi nomenclature. At the conclusion of the anupallavi, there is the bristling Sollukattu swara, after-singing which the pallavi is taken and sung. And the first part concludes. In the Charana, each Mela has two avarthas of sahitya followed by one avartha of Chittaswara in the said Raga, after singing which that section is concluded. Then a half avartha swara is there in the self-same Raga while the second half avartha is in the succeeding Raga. After singing every two chakras the pallavi Raga is again taken and sung. Perhaps to counteract the *vivadi* effect by the most auspicious Sri raga.

Maha Vaidyanadayyar has shown his shrewd sense of practical intelligence in presenting the so-called vivadi combination. The two swaras which are *vivadis* to one another have been set apart from one another. Seldom do they occur continuously or consecutively except very rarely which rather cannot be avoided. This absolutely scrupulous observance has made this Ragamalika a practically sound entity. It is in every sense a Lakshya Lakshana Prabandha.

5. Sri Ramana Padmanayana: Shodasa Ragamalika of Tiruvottiyur Thyagayyar—Adi

The 16 ragas, are Nata, Gaula, Arabhi, Varali, Sri raga, Ritigowla, Narayana-gaula, Sriranjani, Kedara, Begada, Athana Vasanta, Anandabhairavi, Sahana, Yadukula Kambhoji, Surati.

The composition is not demarcated into different sections like pallavi, anupallavi and charana. Each raga is of the length of two avarthas. There is no other note-worthy feature in this Ragamalika.

6. Ragatalamalika: Desi Suladi of Annamacharya:

This is one Suladi in Telugu. It is designated as Desi Suladi. The word suda is itself Desya meaning geeta. Though in Kannada, it is Suluhadi suggesting an easy path for not only attaining Moksha but also the required proficiency in music:

This is the only suladi of Annamacharya brought to light so far. It is set in the suladi saptha talas in order. Suladis are generally Talamalikas. But this is a Ragathalamalika. The Ragas employed are:

Raga	Tala
1. Malavigoula	– Dhruvatala.
2. Ramakriya	– Mathatala.
3. Varali	– Rupaka.
4. Bouli	– Jampa.
5. Padi	– Tiruputa or Trivida
6. Nata	– Adda
7. Sriraga	– Ekatal.

The Ragas and Talas have specifically been mentioned in the copper plates. The original music has irrevocably been lost. A humble attempt has been made to set this desi suladi to music by the writer of this article and presented at the Music Academy Annual Conference held in December, 1978.

The theme of Sahitya is a simple outlay of Nayaka, Nayakibhava. Every section has Mudra either directly or in some form. There is no Raga Mudra etc. The Suladi has a Vakya which is rather unusual.

7. Sivamohana Sakthi—Adi—Ramaswami Dikshitar.

The ragas figuring in this Ragamalika are Mohana, Bhairavi, Sankarabharanam, Gowri, Sama, Athana, Kannada, Maruva, Bilavu, Omkari, Husseni, Padi, Sahana, Saranga, Kedara, Nayaki, Ghanta, Yamuna, Malahari, Vasantha, Karnata, Sowrashtra, Todi, Arabhi, Lalita, Varali, Ahiri, Punnagavarali, Balahamsa, Madhyamavati, Bhairavi, Anandabhairavi, Puri, Manirangu, Eesamanohari, Brindavana Saranga, Ritigowla, Purna chandrika, Devakriya, Natanaryani, Megharangi, Hammeeru (42) in all.

It is worthy of note to find the Raga Hameer Kalyani, being also known as Hamveera. The incorporation of the Raga names is something marvellous naturally blending with the Sahitya.

8. Manasa Veritarulu: Ramaswami Dikshitar—Rupakam.

The ragas utilised are: Saveri, Ahiri, Sankarabharanam, Mukhari, Husseni, Bilahari, Begada, Kedara, Kalyani, Todi, Gowri, Nata, Mohana, Sahana (14). Has Chittaswara in each Raga.

9. Garavamu: Navarathnamalika—Subbarama Dikshitar—Rupakam—

Kalyani, Saveri, Todi, Athana, Neelambari, Manirangu, Kambhoji, Mukhari, Mohana with Guruguhamudra, Chittaswara with Sahitya. No Makutaswara.

In *Garavamu*, a fine piece of a Ragamalika in 9 Ragas, at the end of every section there is a chittaswara for four avarthas of swaras with Sahitya. After

singing the terminal Raga, a string of viloma Sahityas in the Ragas is to be sung in the reverse order and the Pallavi is sung and the composition concluded. Another note-worthy feature of this Ragamalika consists of the fact that after singing the chittaswara in the different ragas, the particular portion of the concerned Raga having the Raga Mudra is taken and sung and this section concluded.

10. RAGATALAMALIKA:

Composed by Ramaswami Dishitar in honour of Venkata Krishna Mudaliar alias Chinniah Mudaliar. A liberal patron of learning and the fine arts:

Raga	Tala
1. Nata	— Dhruva.
2. Goula	— Mathya.
3. Varali	— Rupaka
4. Bhouli	— Jampe
5. Saranganata	— Triputa.
6. Sriragam	— Ata
7. Arabhi	— Eka
8. Lalitha	— Lalita
9. Ramakriya	— Lakshanatala
10. Sama	— Ratileela.
11. Sankarabhara- nam	— Jaya
12. Manirangu	— Darpana
13. Malavasri	— Rajachudamani
14. Padi	— Vadana
15. Todi	— Ratitala
16. Kalyani	— Rajatala.
17. Sourashtra	— Keerti
18. Husseni	— Kundara
19. Kannada	— Madana
20. Malahari	— Kreedaa.
21. Bairavi	— Vijayanandana
22. Saranga	— Madi (Mati)
23. Kedaram	— Ananga
24. Mohana	— Veera Vikraya
25. Hamveeru	— Simhaleela
26. Sahana	— Parikrama
27. Gaulipantu	— Sampadweshtamu

28. Jhumkarabha- ramari	— Sama
29. Reetigoula	— Simha Vikrama.
30. Natanarayani	— Chaturmukha
31. Bilahari	— Srinandana
32. Hindola	— Vishama
33. Vegavahini	— Laghusekara
34. Vasanthabhi- ravi	— Vasantha
35. Mechabhoul	— Vanamali
36. Saveri	— Srikeerti
37. Punnagavarali	— Triteeya
38. Pantuvarali	— Antarakreeda
39. Kamboji	— Abhanga
40. Kuranji	— Parvati (Lochana)
41. Kapi	— Kokilapriya
42. Natakuranji	— Hamsanada
43. Mukhari	— Kandarpa
44. Yamuna	— Sriranga
45. Anandabhai- ravi	— Pratapasekhara
46. Darbari	— Ragavardhana
47. Surati	— Lalitapriya
48. Nayaki	— Srimatkari
49. Kedaragoule	— Vilokita
50. Neelambari	— Mukunda
51. Narayanagoula	— Rajavidyana
52. Devakriya	— Chaturdha (Cha- tus tala)
53. Begada	— Kutumba (Kuduk- ka)
54. Navaroju	— Vijaya
55. Gamakakriya	— Turanga Leela
56. Ahiri	— Makaranda
57. Bhoopala	— Nandana
58. Malavagoula	— Rajabangala
59. Saindhavi	— Yakshara
60. Ramakalika	— Kala
61. Devagandhari	— Srikara

It is worthy of note that this monumental composition has been set in the above ragas (Prasiddha Rakthi ragas and rare ragas) inclusive of Prathma Ghana Panchaka. Besides the Suladi Sapta Talas, some 55 talas of the classical 108 Talas have been employed.

EE KANAKAMBARI: SUBBARAMA DIKSHITAR-ADI TALA-RANGANGA RAGAMALIKA

This Ragamalika indexes the later Kanakambari nomenclature for the 72 melas. Subbarama Dikshitar has effected a few changes in the nomenclature for some Melas: eg:

1. Dhvani Bhinnashadjam for Dhunibhinnashadja.
2. Vayu Vasanthabhairavi for Vati Vasantabhiravi.
3. Tapovegavahini for Toya Vegavahini.
4. Matikalyani for Santa Kalyani.

It consists of Pallavi, Anupallavi and Charana. The first 6 Raganga Ragas are comprised in the Pallavi and Anupallavi and the rest in Charana. In the section every Raga is followed by Chittaswara but with no sahitya, after singing which a part of the sahitya of the concerned Raga is taken and sung and the section completed. At the end of every chakra, the section in the first Raga is reverted to.

RAGAMALIKA OF SWATI TIRUNAL:

Maharaja Swati Tirunal is the author of several popular Ragamalikas which include Swarajati, Varna, Keerthana, Pada and Sloka.

PANCHARAGA SWARAJATI:

The Swarajati is beginning with the word "Sarasabhavadhruta" in Kalyani and well known as the "Pancharagaswarajati" as it has five ragas: Kalyani, Begada, Athana, Surati and Todi and is a product of Sri Swati Tirunal. This is

composed in Trisara - Triputa first tala and the first section has twelve avarthas of which the first four contains the Pallavi and the rest have eight each. Originally no sahitya was available for this composition, but subsequently the sahitya has been made available. It may well be a later interpolation. Without sahitya, the composition would have remained a Jatiswaram. Though the Mudra "Sarasi-janabha" is found in the first section, no Raga Mudra is found anywhere. The last section in Todi commences with the words "Swati Tripakripa" which is the birth star of the royal composer.

The present version of the sahitya of the above swarajati was got from the late Sri. R. Vaidyanadayyar of Krishnan Koil in South Travancore who had learnt it from one Mahadeva Bhagavatar, who in his turn is reported to have learnt it from the famous musician, Coimbatore Raghava Iyer. Raghava Iyer really belonged to Munchirai in South Travancore. He was the disciple of Parameswara Bhagavatar and adorned Swati Tirunal's court, where he and Mahavaidyanatha Iyer often vied with each other in the Durbar.

This sahitya is in Sanskrit and it is in praise of Lord Sri Padmanabha. It fits in with the Dhatu beautifully and bristles with Swarakshara embellishment. Its ideas and style very much resemble Swati Tirunal's own and but for the expressed statement of the author at the close of the text that, with his head bent down in reverence, he was giving a sahitya to the dhatu conceived by Swati Tirunal Maharaja, one would easily attribute it to his Highness. The author prefers to remain unknown. It could be Raghava Iyer himself or his guru Parameswara Bhagavatar

who is the author of several musical compositions in Sanskrit.

Two slightly variant versions of this Swarajati are also met with. The one referred to above has some note-worthy features like the absence of Panchama in Todi and Gandhara in Surati.

VARNA "SUMASAYAKA"

No Varna of the type of "Valachi" of Patnam Subrahmanyayyar has been composed by Swati Tirunal. But it is noteworthy that the beautiful varana "Sumasayaka" in Kapi raga Rupaka Tala, has in its last "Etthuguda" swara, a Ragamalika with two avarthas each in Kalyani, Khamas, Vasanta and Mohanam, the latter part of the last avartha being in Kapi. There is a very similar varna in the same Rupaka tala in Bhairavi beginning with "Neerajakshudu" in praise of Kulasekhara Bhoopala i.e. Swati Tirunal by Vadivelu. In its last "Etthugada" Swara we find a ragamalika passage in Kalyani, Kambhoji, Kapi and Mohana. This varana has sahitya for the Chittaswara but not for "Etthugada" swara. In the Ragamalika after Mohana, there is a part of an avartha in Bhairavi. Here one is naturally reminded of a swarajati of Ponnaiyah Pillai in Chakravaka Raga, Adi Tala, beginning with the words "Sadaya Vika talalalanura." A similar ragamalika swara passage concludes the song.

DASAVATARA RAGAMALIKA

In the Ragamalika proper, we have the Keertana "Kamalajasya" and the Pada "Pannagendrasayana" by Swati Tirunal.

The first is called Dasavatara Ragamalika, since it deals with the ten avathars of Vishnu. It has, therefore, 10 sections and they are in the Ragas, Mohanam, Bilahari, Dhanyasi, Saranga, Madhyamavati, Athana, Natakuranji, Darbar, Anandabhairavi, and Sourashtra. It is worthy of note that the song begins with Mohana in keeping with the quiet heroism of the Mathsyavatara and ends in Sourashtra Mangala Raga. The other Ragas are also sweetly chosen. The choice of Saranga for the terrific Narasimha is quite in keeping with the tradition in Kathakali music in which the Raga is used for depicting *veera* and *raudra rasa*. The tala is Adi. Each section has four avarthas—two for Sahitya and two for swara. The second avartha of swara is in Madhyamakala and the latter half is in Mohana and runs through different sections. The last section has four avarthas more since it has Swara half-avartha each in Madhyamakala, all the other Ragas also in the reverse order. The absence of Panchama in Natakuranji is particularly noteworthy.

The Ragamalika "Pannagendrasayana" is even better known than "Kamalajasyahruda". Based on its contents, it represents the diverse feelings during the eight watches of the night, expressed in the Ragas which are most suitable for the particular feeling. Thus, it starts with Sankarabharana and ends with Bhupala, the Raga generally sung before day-break. Between these two, we have Kambhoji, Neelambari, Todi Surati and Nadanamakriya. It is composed in the Rupaka Tala and each position has sixteen avarthas, eight for sahitya and eight for swara, of which the last four are in the Madhyamakala. The last two avarthas, the first eight of which are for sahitya as in the other sections of the piece, the rest four are for swara in Bhoopala in the

choukakala, eight are for all the Ragas in the composition in the reverse order that is, from Bhoopala to Sankarabharanam at one avartha for each Raga and in the Madhyamakala, and the last two Sankarabharanam swara.

By the appropriateness of the Ragas and the excellence of the Bhavas, this Ragamalika stands out not only as one of the best of Swati Tirunal's compositions but as one of the best in Karnatak music itself.

A duplicate sahitya for "Pannagendrasayana" in Telugu, presumably anonymous, beginning with "Pannagadreesa", Sankarabharana etc., is found in the Telugu work "Gayaka Siddhanjanam" part II, in which there is sahitya even for the chittaswara, Mukuta swara portions and viloma chittaswara bristling with swaraakshara. beauties and the names of the Ragas also occur.

According to this, the last two sections in the song are in the Ragas Ahiri and Bibhas respectively, instead of Nadanamakriya and Bhoopalam. As for Bibhas, it is only a difference in name, since Bibhas in Hindustani music is the same as Bhoopala in Karnatak music. But as for Ahiri, it is said that the chitteswara when rendered in Ahiri is found to be perfect and correctly delineates the ragabhava, and that since the Tara shadja is touched in the chitteswara part of this section, the Raga cannot be Nadanamakriya. The chitteswara, goes even to Tara rishbha but we can find other instances also, though rare, of Nadanamakriya where the "Sanchara" goes into the higher octave.

Still, it is quite possible that originally the Raga of this section was Ahiri. Though

this Raga is not generally used it is justifiable on the ground that Swati Tirunal himself has used it for two of his padas, "Enanermizhi" and "Manasi Dussaham". Then, why was Ahiri replaced by Nadanamakriya? The reason appears to be this. Even now there are many persons in Trivandrum, who sing this Ragamalika early in the morning along with the Kirthanas and slokas they recite soon after getting up from the bed. The author could not have meant such a religious purpose for it, but somehow or other it acquired a significance of this kind, and, therefore, the necessity of replacing Ahiri, the singing of which was prohibited in the morning, must have arisen and the melodious and highly devotional Nadanamakriya came to be conveniently adopted.

Hindustani Ragamalika:

Among the Hindi compositions of His Highness there is a Ragamala Dhrupad in Choukakala. The ragas in it are Bibhas, Mather, Manirang, Eman, Jannada, Saranga, Gujjari, Hindola, Athana and Syam. The names of the Ragas occur in the sahitya itself.

Ragamalika Slogas:

Swati Tirunal is the author of many Ragamalika slokas also. They are all in praise of Vishnu, and the names of the Ragas figure in them.

CONCLUSION

We are, therefore, able to see that as a composer of Ragamalikas, Maharaja Swati Tirunal stands out prominently in the field of Karnatak music. He has applied it to almost all types of our music form and with remarkable success. The

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chittaswaras provide valuable Lakshyas for the ragas and the harmony with which the chittaswara in each section is led on to the swara of the first section and the naturalness with which the swara in the different Ragas in the last section are woven into a continuous chain are wholly admirable. Many of these compositions are bound to be brilliant monuments of the creative genius of this musician monarch.

The prevailing characteristics found not all necessarily in one but in different Ragamalikas.

The discussion of different types of Ragamalika composers of note has enabled us to deduce certain well defined features found not all in one but in different compositions. For that matter, we cannot say that all of them constitute the mandatory rules for the composition of a Ragamalika.

The notable or striking characteristics found in different Ragamalikas arising out of a detailed analysis of the different types of the compositions may be summarised as follows:

1. The Ragamalikas may have (not should have) a pallavi, anupallavi and many charanas.

2. The charanas would be of the same length. To sing the charanas in different dhathu is naturally a "must" in a Ragamalika.

3. The anupallavi may even be dispensed with. If there be an anupallavi, it may be in the same Raga as that of the Pallavi, in which case the length of the Pallavi and anupallavi together will be found to be equal to the length of the charanas.

4. The Raga Mudra may be dexterously interwoven into the texture of the sahitya without affecting the meaning. In a few instances, the Raga Mudra does not figure—eg. Sri Ramana Padmanayana, Shodasa Ragamalika, Tiruvattiyur Tyagayyar.

5. The Music of the Pallavi, anupallavi and the Charnas is followed by an appropriate chittaswara in the respective Ragas.

6. The chittaswara is again followed by a short complementary swara passage in the pallavi Raga. This bridge like complementary swara passage known as Makutaswara serves as a connecting link between the music of the anupallavi and the charana on the one hand, and the music of the pallavi on the other, and the transition from the succeeding Ragas to the Pallavi Raga is effected in a pleasing manner.

7. At the end of the composition there is a string of full avartha or half avartha swara passages in all the Ragas but in the inverse order. This colourful solfa passage sung at the end greatly heightens the beauty of the composition. The Viloma chittaswara serves to complete the cycle in a Ragamalika. Longer Ragamalikas are divided into sections, each section being an independent part—Chaturdasa Ragamalika of Muthuswami Dikshitar, the 72 Mela Ragamalika of Maha Vaidyanathayyar.

SAHITYA OF RAGAMALIKA

The sahitya of ragamalika is usually of a devotional character. The sahitya may also be a love theme or in praise of a patron or relate to some aspect of the science

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of music. The Murchanakara Mela Ragamalika, for example, is a Lakshina Prabandha and catalogues the scales derived from each of the 72 Melas by the process of modal shift of tonic. In Ragamalikas, which contain sahitya for their Chittaswaras, the sahitya for the makuta part is called the Makuta Sahitya. This makuta sahitya in the pallavi Raga serves as a common conclusion for the ideas contained in the charanam and naturally leads on to the sahitya of the pallavi, eg. "Pannagadresa".

Generalisation with regard to the sequence of Ragas to figure in Ragamalika:

There are cases where the composer is tied down to a stringent necessity of choosing a particular order irrespective of aesthetic considerations as, for instance, the 72 mela Ragamalika of Maha Vaidyanadaiyyar, 72 Raganga Ragamalika of Subbarama Dikshitar.

From the standpoint of Bhava and Raga, there should be a naturalness in the sequence of Ragas. A feeling of abruptness should not be experienced when the transition from one Raga to another takes place. It is with a view to avoid this feeling of abruptness that a complemented swara passage in the pallavi Raga called the Makuta Swara is composed.

Ragas which possess one or more common swaras and which are able to evoke similar or related Ragas can succeed one another in a fitting manner:

Closely allied like:

Darbar — Nayaki
Bhairavi — Manji
Vakulabharana — Ahiri

Sahana — Dwijavanti
Kedaragoula — Narayanagoula
Bilahari — Desakshi
Varali — Vijayasri.

These ragas usually do not occur one after another in a Ragamalika, with a few exceptions. Janya Ragas belonging to the same Mela will not occur in succession.

Ragas of diametrically opposite ragas like Atana, Nadanamakriya will not occur as contiguous ragas.

The minimum sized Ragamalika has 4 Ragas.

eg. "Simhasana Sthithe"—Muthuswami Deekshitar.

The maximum number of Ragas is sometimes defined by the theme chosen by the composer, as for instance, in the case of 72 Mela Ragamalika of Mahavaidyanadaiyyar, 72 Mela Raganga Ragamalika of Subbarama Deekshitar, 108 Ashtotthara Setaragatalamalika of Ramaswami Dikshitar.

In a Ragamalika, the pallavi and the last charana should be in auspicious Ragas. Ragas which can be sung at all times are generally preferred in a Ragamalika unless the composer is obliged otherwise to choose a particular set of Ragas.

Different Mudras figuring in Ragamalikas

- (1) Raga Mudra: A good number of Ragamalikas like "Sri Viswanatham", 72 Mela Raga Malika of Maha Vaidyanadaiyyar, "Pannagendrasayana" of Swati Tirunal.
- (2) Vaggeyakara Mudra:
- (3) Prabhandha Mudra: Chaturdasa

Ragamalika—Muthuswamy Dikshitar.

(4) Rajamudra: (Rajaposhaka Mudra) "Sri Viswanatham Bhajeham" (Chaturdasa Ragamalika) of Muthuswamy Dikshitar. It may be noted that the composer casually alludes to one Vaidyalinga (Mudaliar) as connoisseur of music and a rich landlord of Kuzhikkarai.

Ragamalika as a Lakshya, Lakshana Prabhandha.

The Ragamalika composition is a massive art musical form and is not only a "lakshya prabandha" of high eminence but also a "lakshana prabandha" of more than considerable value inasmuch as the presence of the Raga Mudra sets at rest the conflicting views regarding the correct readings of the Raga names. For instance, from Chaturdasa Ragamalika of Muthuswamy Dikshitar, we get to know that the correct name of the Raga is Sama, not Shyama. Further, from "Pannagadresa", it is possible to gather that the Raga Ahiri was also known as Ahari.

LATER INTERPOLATION

There have been certain Ragamalika conversions. Some compositions have by later interpolation been conveniently converted into Ragamalikas:

Eg: "Enakunnirupadam" of Arunachalakovirayar (Daru)

"Jayajayagokulabala" of Narayana Theertha

"Bhavayami Raghuramam" of Swati Tirunal.

FORMS OF RAGAMALIKA

It is interesting to note that the concept of Ragamalika has lent itself for an easy

absorption of the other types of musical forms as well. There are the Ragamalikas—Varna, Ragamalika Swarajati, Ragamalika Daru. The name of Swati Tirunal must ever be remembered in this connection. He is the Raja Vaggeyakara who has got to his credit different types of compositions embodying the concept of Ragamalika. This aspect is dealt with in detail elsewhere in this article.

The Different Stages in the growth of Ragamalika from time to time:

Late Prof. Sambamoorthy has traced the following stages in the development of the musical composition called Ragamalika from time to time:

1. The section or Khandikas being set in different ragas. Eg. "Sri Ramana Padmanayana" of Tiruvottiyur Thyagayyar.

2. The section having the Raga Mudra in addition. Eg. "Nitya Kalyani", "Amba Ninu Neranammiti".

3. A Chittaswara in the Raga of each section being incorporated. Eg. "Garavamu", "Pannagendrasayana", "Nityakalyani".

4. A Makuta swara in the pallavi Raga being incorporated. Eg. "Nityakalyani", "Pannagendrasayana".

5. The Viloma Krama chittaswara also figuring at the end. Eg. "Nityakalyani", "Pannagendrasayana".

6. With a sahitya for the chittaswara and the Makuta Swara. Eg. "Pannagadresa".

Ragamalikas are usually composed in popular and short time measures like Adi, Rupaka, and Trisra Jati Eka, except in the Ragatalamalika of Dikshitar where not only all the Suladi saptha talas but also some 55 of the classical 108 talas have been employed. The characteristic tempo

of the Ragamalika is in medium tempo or Madhyamakala. The other two, namely, Vilamba and Dhruva, have been out of place for this grand art musical form of highly intellectual and entertainment value as well.

The above stages of development were not succeeding one another. The "Shodasa-ragamalika" of Tiruvottiyur Thyagayyar who flourished in the later part of the 19th and early 20th century is a ragamalika marking the first stage of its evolution, while some more complicated and highly classical and standard Ragamalikas had already appeared on the scene much prior to the later half of the 19th. For

instance, the Raga Tala Malika of Ramaswamy Dikshitar, Chaturdasa-ragamalika of Muthuswamy Dikshitar, 72 Mela Ragamalika of Maha Vaidyanadayyar and Raganga Raga Malika of Subbarama Dikshitar.

The evolution and handling of the Ragamalika forms is a typical case of the plasticity of our Art forms and the qualities of adaptation, eclecticism and colourful creativity displayed by the musical geniuses of Karnatak music. (Paper read at the Seminar on "Musical Forms" held in Oct. 79 by the Dept. of Music, University of Madras. By courtesy of the Dept. and the Author.)

SOME STANDARD RAGAMALIKAS*

NAME	TALA	VAGGETAKARA
1. Sri Viswanatham	Adi	Sri Muthuswamy Dikshitar.
2. Purnachandra Bimba	Rupakam	" " "
3. Sivamohana Sakti	Adi	Sri Ramaswamy Dikshitar.
4. Manasa Veritarula	Rupaka	" " "
5. Noo Sari Lorani (Navarathnaragamalika)	Tisra Eka	" " "
6. Garavamu (Navarathnaragamalika)	Rupakam	Sri Subbarama Dikshitar.
7. Kaminichina Kalavati	Tisra Eka	" " "
8. Valapu Meeri	Rupaka	" " "
9. Mana Thodi	Adi	" " "
10. Vanitarao	Adi	" " "
11. Natakadi Vidyala (Ragatalamalika)		Sri Ramaswamy Dikshitar.
12. Vedukato	Rupakam	Sri Subbarama Dikshitar.
13. Priyamuna	Tisra Era	" " "
14. Samayamido	Adi	Sri Ramaswamy Dikshitar.
15. Ee Kanakambari	Adi/Dhatu-Mathu	Sri Subbarama Dikshitar
		Sri Krishna Kavi.
16. Endukurao	Rupakam	Sri Subbarama Dikshitar.
17. Nitya kalyani	Rupaka	Sri Ramana Padma Narayana.
18. Shodasa Ragamalika	Adi	Thiruvottiyur Thyagayyar.
19. 72 Mela Ragamalika	Adi	Maha Vaidyanatha Iyer.
20. Amba Ninnu Nera Nammithe	Rupaka	Chinni Krishna Dasar.
21. Pannagendrasayana	Rupaka	Swathi Tirunal
22. Panagadrissa	Rupaka	(Anonymous.)

*Including those of Dikshitar school as given in notation in Appendix-I of the "Sangita Sampradaya Pradarsini" of Subbarama Dikshitar:

Signal Honour to Prof. T. N. Krishnan

The Music Academy, Madras, has just announced that Prof. T. N. Krishnan Principal, College of Karnatak Music, Madras has been selected to preside over the Annual Conference commencing in December 1980. The selection has naturally been welcomed by rasikas and musicians alike, in view of Prof. Krishnan's services to Karnatak music extending over many decades and his high standing in the field as an accompanist and soloist violin player. He now stands at the summit of musical influence, 52 years almost to the day when he was born, 6th October 1928. But it was a steady climb, step by step.

CHILD PRODIGY

Hailed as a prodigy even as a child, Krishnan's first public appearance was during the Tiruppunithura temple celebrations when he was just 8 years old. He thus joined the ranks of other prodigies like Menuhin who were hoisted on a platform at a similar age and made their mark immediately. Krishnan proudly showed me the radio contract he got in 1939 to play at Ernakulam on the occasion of an anniversary. The same year he was presented to Gayaka Sikhamani Ariakudi Ramanuja Iyengar and G.N.B. at Aleppey, contacts which were later to blossom out into great accompanying roles on the platform. In 1940, he gave a solo performance at Ananda Lodge at Trivandrum during the Tyagaraja celebrations

arranged by the late Prof. R. Srinivasan. Harikesavanallur Muthiah Bhagavathar was a distinguished member of the audience which noted the rise of a precocious boy.

OPPORTUNITY

The family had to shift to Trivandrum during the evacuation time of World War II. Fortune took a hand in Krishnan's musical career when he had the great privilege of being invited to play by Sir C. P. Ramaswami Iyer on an afternoon, before Dr. Muthiah Bhagavathar, Sri Semmangudi Srinivasa Iyer and others. His virtuosity was duly noted and in appreciation thereof, Sir C. P. presented him with a shawl. Thereafter, young Krishnan was a regular feature performer at the annual Navarathri festival, before a forbidding array of seniors like Musiri, Semmangudi, Papa K.S. Venkataramiah, Palani Subramania Pillai, Palghat Mani Iyer and others. On one occasion, he played so well that Tanjore Vaidyanatha Iyer, the noted Mridangam Vidhwan and teacher, spontaneously presented a Dupatta to the young artiste.

SEMMANGUDI'S WARD

A milestone in Krishnan's career was crossed when at one of the Navarathri festivals, just before his departure from Trivandrum, Musiri Subramaniya Iyer entrusted the youngster to Sri Semmangudi's care to coach him up for a mature

role as violinist. Suggestions to send the young musician for training to the senior violinists of the day like Kumbakonam Rajamanikkam Pillai or K.S. Venkataramayya were of course made, but Musiri decided otherwise since he felt that an artist so intensively intuitive and clever as the boy might not profit from such a process of learning. He therefore requested Sri Semmangudi to take the boy in hand and train him up himself inasmuch as the boy had crossed the first phase through his father's training and his own extraordinary native talent. Sri Semmangudi gladly accepted the new pupil in his tutelage. And since Krishnan's father was transferred to Nagercoil, Sri Semmangudi asked him to stay with him. Opportunities of coaching, practising and close supervision were thus enhanced. Needless to say Krishnan profited fully from the long stint with Sri Semmangudi.

Destiny thus brought Semmangudi and Krishnan together as master and pupil and the association stands as closely knit today as 40 years ago, thanks to an abiding sense of loyalty on Krishnan's part and feelings of affectionate pride on the Guru's side.

A COLOURFUL CAREER

Krishnan recalled with nostalgic pride his first appearance for Ariakudi in 1942 at a marriage concert near Devakkottai. It was the forerunner of what turned out to be a bright and unbroken partnership for the next 30 years, notwithstanding their difference in ages. In those days, if you were teamed with one big maestro and did well, the reputation so created spread automatically. The Rasika Ran-

jani Sabha, Mylapore, first saw Semmangudi and Krishnan on the platform in 1943. In Krishnan's case, fortune came in full flood and soon he was accompanying such veterans as Chembai, Maharajapuram Viswanatha Iyer, G.N.B. Flute Mali and later on, Madurai Mani Iyer in succession, along with Mridangam Vaidyanatha Iyer, Palghat Mani Iyer etc. His prowess earned him accolades from the musicians and the public. He had definitely made the grade as a top rank player with a great stature as an accompanist. In fact, there was not a musician of calibre, who did not wish for Krishnan's sweet melodic, weighty violin accompaniment.

THE APEX

It is on such a broad based pyramid of the highest calibre of musical experience that Prof. Krishnan's current eminence rests. Reputation as a teacher and administrator was duly established after he joined the Karnatak College of Music, Madras, and became the Principal a few years ago. The only further honour that would have amounted to a unique distinction was the Presidentship of the Music Academy's Annual Conference and that has also now come to him—the apex of the pyramid. *En route*, however, awards like the Padma Sri and Asthana Vidwan-ship of Tirupati Devasthanam (1973), the prestigious Sangeet Natak Academy's Award (1975) and many lesser ones came to Prof. Krishnan unsolicited.

George Steiner has gone on record saying that "Ordinarily, those to whom the Gods give their largesse are envied, even hated by their peers and contemporariesto find happiness and talent united

is almost a scandal". Well, Prof. Krishnan is twice blest in this regard. As for his art, his violin playing has so much mellowed as to transcend mere craftsmanship and exhibit a fund of melody with tints of sensuous beauty sparkling from it. The tone of his violin leaves a deep impression on you; you feel that it emerges from the instrument "burnished by sunshine" as was said of Kreisler. His style reflects an instinctive depth of taste which lends a distinction even to ordinary phrases and which while shunning extravagance, relies

on economy of expression—a truth which he probably assimilated from his long association with the Bhishma of music, Sangitha Rathnakara Sri Ariakudy Ramanuja Iyenger. Wasn't it Menuhin who said that "an artist's instrument—brush or violin—must fuse with his anatomy?" "SHANMUKHA" heartily congratulates Prof. Krishnan on the unique honour soon to be conferred on him—the coveted title of "Sangeetha Kalanidhi" by the prestigious Music Academy, Madras.



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Cultural Scene—Bombay

BY

DR. SULOCHANA RAJENDRAN

The 'dip' in the cultural activities during the monsoon was more than made up by the soulful solo that enraptured listeners when Lalgudi Jayaraman after a triumphant tour abroad (selected as the Best Instrumentalist in Asia) performed at the Sophia Bhabha auditorium under the aegis of the Music Academy, Bombay. It was one of the superb responses of the instrument to Lalgudi's gentle caresses. Silken in texture, soft yet deeply evocative, the concert revealed the in-depth vision, the violinist's passion to fathom the munificence of melody and explore the nuances of Naada. His own Varnam in Valaji gave a glowing start and Ananda Bhairavi and Kambhoji, the time-honoured modes, were traversed in all their majesty and crowned respectively with the crest-jewel "Kamalamba" of Dikshitar and masterpiece "O Rangasayi" of Tyagaraja". The more euphonic Hemavathi glided in its sweet poignance in the Ragam Tanam Pallavi with a well-knit multi-model swara garland. The agile pair Vellore Ramabhadran (Mridangam) and Hari Shankar (Kanjira) added the 'Ghana' and 'Naya' variations in percussion support.

* * *

One more Violin solo that sailed through with an aesthetic flourish was that of Rukmini Srinivasan. Herself a vocalist, she performed with a punch. Rising to the occasion when the flautist whom she was billed to accompany could not make it owing to indisposition, Rukmini registered herself as a star to reckon with. The sweet tone of her Violin echoed, throughout her performance at the Rasika Ranjani Sabha,

Ghatkopar in a vocalised technique employing with discretion brikas and gamakas to felicitous embellishment.

It was an array of ranjaka ragas—Ritigowla, Hindolam, Kanada, Mohanam, Ganamurthi, Hemavathi etc.—all through. Structured aesthetically, Madhyamavathi was the highlight and "Ramakatha" with a swelling sarvalagu was scintillating. As a source of inspiration Mannargudi Easwaran was par excellence on Mridangam.

* * *

A stalwart to appear on the Bombay scene after a long gap was S. Balachander, the Veena veteran at the Shanmukhananda Sabha.

The massive tone, the mass appeal with certain phenomenal introspective minutiae were all there and one enjoyed his music with a certain 'bewilderment'. His expansive raga explorations of Dhanyasi, Sahana and Gowrimanohari were excellent. More heartening was the introduction of his Chela Gayathri Narayanan who showed some felicity and clarity in the bani. Mannargudi Easwaran and Ramachar—the percussion pair—had a subdued say in the concert ensemble.

* * *

A "Laya Natya" it was that one saw of Yamini Krishnamurthy at the Kala Sangam fare at Birla Matushri Sabhagar early October. The only dance in a music dance festival, Yamini explored all the possible nuances that could rhythmically be woven into the dance, be it a nritta, a nritya or a natya number in Bharata

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Natyam or Kuchipudi. And with a thrust of subtle dramatics she evoked the Rasas in felicitous expressions. To a cosmopolitan audience her fare had probably greater mass appeal.

The Khamas Varnam "Samiyai Azhaththu Vadi", an essay in Vibralamba Sringara, the Nava Rasas captured in Lord Rama's evocations, made an impressive fare of Bharata Natyam while the popular Krishna Sabdam, her penchant and Tarangam never staled from repeated enunciations. The compact orchestra with Devanathan's energetic Nattuvangam and K. Ramamurthy's melodius singing added to the aural pleasure.

* * *

Once again Chitra Visweswaran regaled South Bombay audience at Sophia Bhabha auditorium (aegis: Music Academy). As ebullient as she has always been, she cast the recital refreshingly in more ways than one: The *solkattu anjali* forming part of a three-phased invocation, portrayal of Nayikas through a variety of items and her felicitous communication through 'mukhabhinaya' alone touched a high watermark. In the repertoire, a good share was that of Swati Tirunal's compositions—the Khamas Varnam "Saa vaa Maarusha" and excerpts from 'Bhakti Manjari' Periasami Thooran's "Eno Avarkkenmel" (Simhendramadhyamam) was a fine depiction, essaying the anguish of a love-torn maiden. The Vazhuvvoor dominant nritta had a touch of flamboyance.

At the northern sector of the metropolis the danseuse gave a brilliant lecture-demonstration.

* * *

It never palls to listen to the erudite scholar musician Dr S. Ramanathan. Of

the series of cutcheris he gave in the city, it was a packed session at the Bharatiya that was proof enough of this maestro's popularity in Bombay. The recital was one that stood out for the chiselled blend of spontaneity and symmetry. Ragas not of grand-scale variety such as Sriranjani and Bhoopalam shone in major treatment and those in close affinity, Bhairavi and Manji, were presented in their perspective showing how different they were from one another. Virutham was again a treat in the maestro's recital.

* * *

For all his gifts of powerful voice and ringing timbre with astonishing flourish and range, it was one more of his usual fares that Trichur V. Ramachandran gave at the Shanmukhananda in July. Kharaharapriya ("Sathatham Thavaka") and Todi Ragam, Tanam, Pallavi were spotted for brilliance while "Tukkadas" brought out the superb musician that he is.

* * *

A concert marked for a sedate temperament and plaintive evocation was that of Padmalochani Nagarajan at Bharatiya with accomplished accompanists K. Shiva Kumar (Violin) and Palani Kumar (Mridangam). Excelling in the Padam rendition, "Kasigi Poyyene" (Mukhari) the artist showed her mettle in the Krithis in Abhogi (Manasavrita) and Pharaj ("Neelayathakshi") and ease in Kalyani Pallavi.

* * *

It is not easy for a pretty dancer of the fair sex to don Pachcha character much less master an idiom like Kathakali that has essentially been a male preserve. In that respect Rekha Menon, a young talent who was sponsored by Nriya Sindhu at Patkar Hall, deserves Kudos.

The grind at the Kerala Kalamandalam has given her the requisite thrust and with eyes that spoke and face that dramatised she performed a multi-emotioned Navarasa. An episode of poignant drama it was that she displayed portraying Vasavadatha in love with a Buddhist monk who came to bless her only as she breathed her last.

The evocation of awe and anguish, fury and tranquillity left a lasting impress in imaginative choreography of 'Ajagaram'.

She came out outstanding as Shiva and Muruga in the Sat Kala Sangham's "Sri Muruga", a ballet presented at Shanmukhananda Hall, blending the Kathakali and Bharata Natya art forms.

Scripted by Krishnan Parapally and choreographed by Raghavan Nair, the ballet was by an all-girls team, all under training with not much of performing experience. Trick lighting and pleasing scenes and quick changes added to the dramatic effects. Among the more talented, Rekha Menon, Kanchana Rajan, Padma Rajan and Krishna Kannan danced with convincing artistry.

Another danseuse to impress with her precision in Bharata Natyam technique and warm expression in Abhinaya was Meena Parekh, a product of Nalanda Dance Research Centre. Portraying a Mugda Nayika in a naive love-pursuit with one she could not recognise in "Yaradi Sakhiye" (Kanada), Meena proved that language posed no problems to her dance enunciation.

It was a sophistication in folk idiom that one was treated to in the Chhau dance, a mask dance originating from the Seraikella region (aegis: NCPA and Time & Talents Club, Venue: Patkar Hall). The strength of Chhau dance lies essentially in expression other than facial. The entire depiction is conveyed through body movements and muscular flexions and selecting mythological themes, the Seriakalla Chhau Nritya Kala Kendra troupe performed with certain restraint in stage presentation though not fully shedding its earthy flavour. Their "Kacha and Devayani", "Durga" and "Ekalavya" were remarkable presentations.

* * *

With the monsoon bidding adieu the metropolis donned a festive spirit and the 'go' was given by the Music Triangle celebrating a Mid-term music and drama festival. Unique was the start with a session of Hindustani vocal by Kishori Amonkar, the popular exponent of Jaipur Gharana with a unique musical lineage and training.

A musician who has remained refreshingly original with incisive evocation and aesthetic sensitivity, Kishori has been one of the much sought-after artistes in Sammelans and Soirees. And she did not disappoint her rasikas. Singing mostly common Ragas to both Hindustani and Carnatic idioms, such as Bhimplas, Bhoop (Mohanam) and Bhairavi (Sindhu Bhairavi) she established a rapport with the audience assembled.

* * *

The drama segment was the privilege Natakhapriya troupe of Madras which presented three of its productions "Tenant Commandments", "One More Exorcist" and "Maharabharathathil Mangatha".



News and Notes

The current revival of interest in ancient Tamil music is expansive in character and is nicely nurtured by the established institutions. The two days of demonstration of Arunagirinathar's unique and tough creation viz. "Thiruppugazh" arranged by the Department of Music of the Madras University early in October provided not only rich musical fare from Messrs. Balasubramaniam and Chingleput Ranganathan, but a rare insight into the complex workings of the sage's mind. In modern days many rasikas and even critics and Vidwans turn up their noses if a musician goes into laya intricacies. The lesson of Thiruppugazh apparently is that we in the South have a native genius for the great art of Thala laya with its sense of infinity and that music as now practised is in danger of losing its roots if it fails to recognise the truth that great classics like Thiruppugazh were the product of stable societies and civilised minds and that every effort should be made to revive them. One cannot commend too highly the efforts of dedicated musicologists like Dr. S. Ramanathan and Dr. S. Seetha to revive the great artefacts of the past centuries.

* * *

"Every moment some form grows perfect in hand or face; some mood or passion or insight or intellectual excitement is irresistibly real and attractive for us—for that moment. How shall we pass most swiftly from point to point and be present always at the focus where the greatest number of vital forces unite in their purest energy.....to maintain the ecstasy of life" (Walter Pater)

The above lines came to my mind as I listened to Smt. Vidhya Shankar's

exquisite picturisation of the facets of the musical geniuses of the Trinity, by talk and on the Veena, at the C.P. Foundation, Madras. It was not a product of butterfly impressionism but one which sprang as much from a deep study of the compositions of the Trinity, as from a kind of artistic involvement in them, a penetration to the core of the composers' minds. The richness of our musical tapestry came through very well from Mrs. Shankar's demonstration of the varied handling of Sahitya, Tala and Raga Bhava by the three. Seldom have I come across a more vivid exploration of the gigantic canvas on which Muthuswami Dikshitar made his portraiture of ragas.

* * *

Emphasizing the audience's role in participation, Shakespeare in *Henry V* makes the Chorus say:

"It is your thoughts that now must deck our kings. Carry them here and there; jumping over times. Turning the accomplishment of many years into an hour-glass".

The Department of Music of the Queen Mary's College, Madras, celebrated its Silver Jubilee on 8th September 1980. To recall that the teaching of music at the Q.M.C. was organised 50 years ago and that veterans like Prof. Sambamoorthy and Tiger Varadachariar were also associated with the department was an exciting thought. But Principal Miss Sarojini's Report on the 50 years responded to Shakespeare's appeal and was brief though telling. Yesudas's vocal concert which followed the inauguration, was truly classical and his Bhairavi,

Shanmukhapriya and Sahana songs remained etched in memory, duly supported by Chandrasekaran (Violin) and T.V. Gopalakrishnan on the Mridangam. On 12.9.80, Dr. S. Ramanathan unveiled the protrait of Prof. Sambamoorthy and Prof. T.N. Krishnan presided. There was a day in between when many reputed 'old students' of the College gave recitals and made the occasion a colourful one. It augurs well that the Arts flourish so well along with the humanities and sciences. Sometimes, the orchids bloom the richer for the faculties being clubbed thus.

* * *

When Dr. S. Ramanathan, speaks on a hoary subject like "Thevaram", one is amazed not only by his capacity to subsume a vast array of little known pieces of antiquity with a convincing portrait of the ancient origins of Tamil Isai, but by his very virtuosic rendering of the Pans, Thevaram, Thiruppugazh etc. What dazzles one is the beautiful blend of knowledge and art in him and when he sings those songs in his melliflous, beautiful monotoned voice, one is transported into a melodic world. His demonstration at the Y.M.C.A. Patti Manram, an institution which is 35 years old and is doing splendid work to foster Tamil music and culture, was one to remember. It was interesting to know from Dr. Ramanathan that Harikhamboji raga was the first raga discovered in the Tamil Pana era. Did those ancient Tamil savants know that this Mela raga was capable of producing a string of Janya ragas of high melodic content which only Tyagaraja utilised so effectively?

* * *

Men of high talent often have to pay a terrible price—why, "even the creator,

the supreme artist, has to carry the scars of his greatness through dramas of rejection or public desolation", a great artist has stated. An instance of this is the criticism sometimes levelled against 'perfection'—that because of the enormous effort that has gone into the perfect presentation of a raga or other piece, with its implication of a so-called loss of spontaneity (or 'manodharma' as it is confounded with), it becomes less enjoyable.

Dr. Semmangudi Srinivasa Iyer blew this absurd proposition to bits at the Bharat Fine Arts Silver Jubilee Celebrations in Madras in September last. The society took advantage of the occasion to felicitate Stage actor, Sri R.S. Manohar and Padma Sri Lalgudi Jayaraman—the former for his outstanding services to the Tamil stage and the latter for the honour recently accorded to him by the International Music Council, by inviting him to give recitals of solo violin at Radio Cologne, Radio France and Radio Belgium. The function was a memorable one with Ministers Sri Somasundaram and Dr. Hande warmly participating in the felicitations marked by beautiful appropriate citations of the work done by the two artists for the enrichment of the arts and presentation of glittering, expensive shawls to the two artists.

Semmangudi gave short shrift to the view that 'freshness' in music, even at the cost of trial and error in the name of so-called manodharma or creativity was desirable. The veteran was emphatic that any element of tentativeness in presentation was an affront to the audience; and only that which had been perfected through hard practice was fair to the public and proper. He might have added that Yehudi Menuhin has performed the

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Beethoven Violin Concesto for over 50 years and yet could avoid the charge of mechanical repetition. Palghat Mani Iyer, whose originality on the mirdangam is conceded by universal acclaim, has also given expression to this point of view on many occasions.

* * *

The elite of Madras had gathered to witness the Silver Jubilee celebrations of the Tamil Nadu Eyal Isai Nataka Manram which the Chief Minister, Sri M. G. Ramachandran, inaugurated on 10th August'80. It was a glittering function. His extempore address was a blend of compassion for the artists whose best days are already behind them and concern for the future of the arts in Tamil Nadu. The conferment of the honorific "Thani Perum Kalaignar" ("Unique artists") on the galaxy of veterans who have done yeoman service to art and culture viz., Rukmini Devi, Semmangudi Srinivasa Iyer, M. K. Radha, K. B. Sundarambal, Kripanandavariar, Palaghat Mani Iyer, Thiruveezhimalai Subramanya Pillai, and others was

a gracious gesture from Government. (Please see the picture on the cover) And when Sri M. G. R. appealed to Semmangudi, Palaghat Mani Iyer and M. S. Subbulakshmi not to think of retirement but to continue their signal service to music, he seemed to wish for "the gleams of the setting sun rainbowing the falling spray". As regards the indigent artists, the compassion shown in his announcement of a substantial increase in the aid given to them must have warmed their old bones. Only a true artist can appreciate the worth of his contemporaries to society even when they are past their meridian. After this warm glow of solicitude from the Chief Minister, the actors, musicians etc present must have felt thus:

"He worked his charms on me unwittingly

He affected my sense of life

Stimulated my antenna

To subtler vibrations of things and presences."

K S M

BOOK REVIEW

Compositions of Sri Ramnad Srinivasa Iyengar, (in Tamil) By Veena Vidwan Sri N. C. Parthasarathy and Smt. Dwaraka Parthasarathy (with a foreword by Sangita Kalanidhi Sri Ariyakudi Ramanuja Iyengar) Published by the Madras Sangitha Kalasala Publications pp. 127. Price Rs. 12.

In the great Sishya parampara of Saint Thyagaraja, some musicians shone as composers and enriched the content of Carnatic music by their Kritis. Of these, Ramanathapuram Srinivas Iyengar (alias "Poochi" Iyengar 1860-1919) occupies a

prominent place. He was one of the earliest pupils of Patnam Subramanya Aiyar while Tiger Varadachariar and Mysore Vasudevacharya were to come under his tutelage in later years.

Poochi Iyengar was an erudite scholar, well versed in the Sangita Sastra, a great composer and an accomplished platform musician. When Konerirajapuram Vaidyanatha Aiyar was asked to clarify a certain point in the science of music, he replied: "I am only a *gayaka* (singer). Go to Ramnad Srinivasa Iyengar and consult him. He is not only an eminent musician,

but a great lakshana Vidwan". (In fact, knowledgeable musicians have always felt that these two aspects were well reflected in his beautiful compositions.)

Srinivasa Iyengar learnt from his Guru, Patnam Subrahmanya Aiyar, the secret of composing songs and has given to the music world about 100 pieces. He also evinced a lively interest in the theory of music. He possessed an extensive library of rare music books and manuscripts including treatises like "Tala Samudram", "Raga Tala Prastharam", and "Vyasa Katakam". He excelled as a composer in the classical tradition and learnt Telugu from a Pandit. He has composed Varnas, Kritis, Jawalis, Tillanas and a Navarathnamalika (nine ragas) all in Telugu.

Many of his compositions lie scattered in his note books with sishya parampara, which are yet to see the light of day. Some have been published in stray volumes as in the sixth volume of "Kritimanimalai," by the late Ranga Ramanuja Iyengar. The Madras Music Academy has published a slim volume containing some of his compositions. The bulk of his compositions with notes on Raga Lakshana are still with Salem D. Chellam Iyengar, son of the late Duraiswami Iyengar, a pet and *prathama sishya* of Poochi Iyengar.

The book under review is a comprehensive edition in Tamil of 35 of his compositions (four tana Varnas, 1 pada Varna, 19 Kritis, 4 Jawalis, 6 Tillanas and a Navarathnamalika.) in easy and clear notation. It closely follows the Telugu edition by the authors published a few years ago with some alterations. Instead of "Kommarova", a Jawali in Khamas, this book includes "Karunatho", a kriti in the Megharanjani raga in Adi tala.

Among the less known Tana Varnas of the composer in this book are "Vana-jakshi" in Varali (chatusra Ata). There is a rare Pada Varna in Narayani (Chatusra Ata). Apart from many familiar Kritis current on present-day platforms, we find here Kritis "Samayamide" in Devamanohari, "Ninnukolichi" in Kharaharapriya, "Parulaseva" in Natabhairavi, "Nijamugha Rama", in Keeravani, "Raghnatha" in Swararanjani and "Karunatho" in Megharanjani. All the four familiar jawalis in Surati, Behag, Khamas and Kapi are published here. A refreshingly rare piece is the Ragamalika in 9 ragas, called "Navarathnamalika" in Rupa-ka tala. Apart from "Sri Venkatesam" in Todi, he has also composed another Kriti, "Sathatham brovamayya" with a brilliant Chittaswara which is not included in this volume. This Kriti was composed to mark the Coronation of King George V and I have it in my note-book in Sri Ariyakudi's hand several years ago.

Though the rare tillanas in Yadukula-kambodi (Kantajati Triputa) and Kapi (Lakshmisala tala) find a place in this book which has four tillanas, a rare tillana "Sumachara" in Pantuvarali raga and Raghavardhana tala is yet to see the light of day. The reviewer hopes to publish it in the next issue of "Shanmuka". The late Sangita Kalanidhi Mudicondan Venkatrama Aiyar wrote this Tillana in swara notation in my note-book.

The book is neatly got up, contains a short biography of the composer, a reproduction of a painting of Poochi Iyengar by the late H.V. Ramgopal and a photograph of Ariyakudi Ramanuja Iyengar. It includes a genealogical tree of Patnam Subrahmanya Aiyar and his sishya Parampara.

N.R. BHUVARAHAN.

Grand Silver Jubilee Celebrations of Tamil Nadu Eyal Isai Nataka Manram

The Tamilnadu Eyal Isai Nataka Manram (the State Akademi for music, dance, drama and folk arts) which had its inception on 10-8-1955 is a state cultural body fully financed by the Government of Tamilnadu. It has been rendering constructive, dedicated service for the propagation and development of the fine arts of music, dance, drama, folk arts and films, and has given a great boost to the art movement of the State, especially under the guidance and personal supervision of the Chief Minister, Sri M G R and the present Chairman, Mr. Justice P. R. Gokulakrishnan.

It completed its 25 years of very useful existence on 10-8-1980. Such a record of service by an institution fostering the arts is really an eventful land-mark, which deserved to be celebrated in a fitting and grand manner so as not only to create an awareness among the public about its concrete achievements but to assess and evaluate its past services and also revitalise the Manram for further promotion of art and culture in the State. Accordingly, the Silver Jubilee was celebrated in a colourful manner in the city with a week-long Art Festival from the 10th to 17th August 1980.

The Jubilee function was inaugurated in the city of Madras on 10-8-1980 at the *University Centenary Auditorium, Chepauk, Madras 600 005* by the Governor of Tamilnadu. The elite of Tamilnadu was present. The great Hall was full. The Chief Minister Shri M. G. Ramachandran presided over the inaugural function and released a special Souvenir packed with thought-provoking articles on classical and folk arts written by writers and artistes of established renown. In fact the Souvenir is a valuable reference book on folk arts. Bharatha Natyam, Tamil Isai and classical Carnatic music. It is certainly a valuable addition to the Libraries and cultural wings of commercial and industrial institutions.

Besides, the Chief Minister honoured about 12 veteran artistes in recognition of their yeoman services rendered by them for decades in their respective fields of arts and conferred the title of "Thani Perum Kalaignar" (Unique Virtuoso). The picture on the front cover shows a facet of the function. The Chief Minister also presented mementoes to the present and past members of the Manram. Other Ministers and dignitaries also participated in the celebrations.

The performing and demonstrating part consisted of cultural programmes for 8 days. A colourful feature was the participation by reputed cultural troupes from Chandigarh, Assam, Orissa and Karnataka besides the outstanding artistes of Tamilnadu. This was a real contribution to national integration.

Extremely interesting and instructive was the Exhibition of ancient musical instruments and valuable publications of the Manram besides enlarged portraits of veteran artists of the older generation at the Centenary Auditorium. Looking at these exhibits and pictures made one proud of the cultural wealth of Tamil Nadu.

One cannot help admiring the efficiency and slickness with which the Inauguration and the subsequent programmes were put through. The credit for all this should go entirely to the Manram's energetic President Sri P.R. Gokulakrishnan, the untiring energy and personal supervision of the Secretary Sri D.V. Narayanaswami and the Asst. Secretary Sri K.L. Raman, not to speak of the band of devoted staff who worked day and night to make the celebrations a great success. The whole of India may well be proud of Tamil Nadu as a State which, in the midst of many problems, does so much for the integration of art and culture in the country.

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ஒட்டுகின்ற, தியாகராஜன்

“யவ்வனம்” என்ற பருவ காலம், வந்த ஒரு வாலிபனுக்கு, கல்யாணம் செய்துவைக்க, பெற்றோர்கள் முயன்றார்கள். அழகான பெண் கிடைத்தாள். பொறுத்தமாக, திருமணமும், முடிந்தது.

திருமணம் முடிந்த, கொஞ்ச காலத்திற்கெல்லாம், வேலை நிமித்தமாக, கணவனை, வேறு ஊருக்கு மாற்றிவிட்டார்கள். பெண்ணுக்கு, தாய், தகப்பன் மீது, எவ்வளவுதான், பாசமிருந்தாலும், அவள் உடனடியாக, எல்லோரையும் விட்டுவிட்டு கணவன் இருக்கும், இடம் சென்று அவனுடன் ஒட்டிக்கொள்வது தானே, திருமணத்திற்கு அழகு.

அப்படித்தான்..., ராமபக்தி என்பது. பரந்தாமன், வைகுண்டத்தை விட்டு, அயோத்தியில் தசரத புத்திரனாக, சக்கரவர்த்தித்திருமகனாகப் பிறந்து விட்டான். நான், அதிகமாக, புண்ணியம் செய்யாத காரணத்தால், ராமன் பிறந்த யுகத்திலே பிறக்காமல், கலியுகத்தில், திருவாரூரில், தியாகராஜனாகப் பிறந்துவிட்டேன்.

கணவனோடு, மனைவி, ஒட்டிக்கொண்டே, செல்வதைப் போன்றதே, தியாகராஜனாகிய நான், ராமனோடு ஒட்டிக்கொண்டிருப்பது. இதுவே “ராம பக்தி” இல்லையா?” என்று, தியாகராஜஸ்வாமிகள், தன்னை, சந்திக்கின்ற, ஒவ்வொருவரையும், கேட்பது வழக்கம்.

பஞ்சவடியிலே, ராமன் தங்கினான். பாக்கியமில்லாததால், அங்கே என்னால் தங்க முடியவில்லை. பஞ்சவடிக்குப்

பதிலாக பஞ்சநதி தீரம், என்ற, ஐந்து ஆறுகள் கலக்கின்ற, திருவையாற்றிலே யாவது தங்குவோம், என்றுதான், திருவாரூரை விட்டு, திருவையாறு வந்தேன், என்று தியாகப்பிரம்மம், தான் சந்திக்கின்றவரிடமெல்லாம், ராம பக்தியை, இப்படித்தான், சொல்லுவார்.

பல சமயம், பலரிடம், தியாகராஜஸ்வாமிகள் அழுதிருக்கிறார்.

கணவன், ராமனுடன் ஒட்டிக் கொண்டிருக்கவேண்டிய, நான் அப்படி ஒட்டிக்கொள்ளாமல், ஜீவன் என்ற உயிரை வைத்துக்கொண்டு பூலோக வாழ்க்கையில், ஒட்டிக்கொண்டிருக்கிறேனே!!

வைகுண்டநாதனை ராமனை, திரேதா யுகத்திலேயே, எனக்காக, என்றும், உலகிலேயே, இருக்கவேண்டிய அவனை, யாரோ, அப்பொழுதே, மீண்டும், வைகுண்டத்திற்கே மாற்றிவிட்டார்களே.

பக்தி என்பது, ஒட்டிக்கொள்வது என்பதைப் போன்றது என்று சொன்னால் நான், அவனிக்கும் இடத்தில் அல்லவா இருக்கவேண்டும். இல்லையென்றால், அவன், திருவையாற்றிலேயே இருந்து நான் அவனின் உடலோடு உடலாக, ஒட்டிக்கொண்டே இருக்கவேண்டும்.

ராமனை, என்னிடம் வந்துவிடவேண்டும், என்று சொல்வது பக்தியா? இல்லவே இல்லை ... நானே அவனிடம்

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ஒட்டிக்கொள்ளவேண்டும். இதுதான் ராமபக்தி. இதுதான் ராம பக்தி என்று... தியாகராஜர், அழத் தொடங்கினார்.

திருவையாறு ஊர் .. பலவிதமாகப் பேசிற்று. சிலர், தியாகப்பிரம்மத்தின், பக்தியை மெச்சினர். சிலர் அவரைப் பைத்தியம் என்றனர்.

ஒருவர் மாத்திரம் .. சுவாமிகளை அணுகினார். “ .. சுவாமி .. , பக்தி தாற்பர்யத்திற்கு, கணவன் இருக்கின்ற, இடத்திற்குச் சென்று, மனைவி ஒட்டிக் கொள்ள வேண்டும், என்று சொன்னீர்களே .. , தற்பொழுது உங்களுடைய ராமன், வைகுண்டத்தில் அல்லவா இருக்கின்றான். நீங்கள், திருவையாற்றில் இருந்தபடியே, எப்படி ராமனுடன் ஒட்டிக்கொள்ளப்போகிறீர்கள்?

இறந்தால் வைகுண்டம் போய்ச் சேரலாம். உங்களது ராம பக்திப் பிரகாரம், ராமனுடன் ஒட்டிக்கொள்ளலாம். இல்லையேல், சமாதியடைந்து விடுங்கள். கணவன் ராமனுடன், மனைவி தியாகராஜன் கலந்துவிட்டான்; என்று சொல்லுகிறோம் என்றார்.

சுவாமிகள், பக்தி என்ற பதத்திற்கு இறைவனுடன் ஒட்டிக்கொள்ளுதல், என்று சொன்ன விளக்கத்தைத்தான் அந்த பண்டிதர், பலபேர், முன்னிலையில், கிண்டல், செய்தார்.

ராம பக்தியை, எடுத்துச்சொன்னால், எவரும், எளிதில், புரிந்துகொள்ளும்படி, விளக்கச் சொன்னார்கள்.

திருவையாறு தியாகராஜன், மறுநாள், பக்தியை, விளக்கினார்.

சுவாமிகள் .. பூஜைப்பலகையின்

மீது, தனது உயிருக்கு உயிரான, ராம, லக்ஷ்மண, விக்கிரகங்களை எடுத்துவைத்தார்.

திருமஞ்சனம், என்ற அபிஷேக, ஆராதனைக்காக, பல பாத்திரங்களில் .. பால், தயிர் இவைகளுடன், ஒரு குடத்தில், தண்ணீரையும், எடுத்துவைத்துக் கொண்டார்.

பட்டாபிஷேகத்திற்கு உரிய, ராம, விக்கிரகமாதலால், ராம, லக்ஷ்மணர்கள், யவ்வன வயதுடைய கோலத்தில், விக்கிரகமாக செய்யப்பட்டருந்தனர்.

எல்லோரையும், பார்த்த தியாகராஜர், .. குழந்தைகளாக, இருந்தால், குழந்தைகள், துணியில்லாமல், குளிக்கலாம், இல்லையா?!! .. என்றார்.

அபிஷேகத்திற்கு வந்திருந்த அனைவரும், ஒன்றும் புரியாமல் விழித்தனர்.

ராமன் .., தங்கள் முன்னிலையிலே, இப்பொழுது, வயதுக்கு வந்த இளைஞன். நான்தான், நீராட்டிவிடப் போகிறேன் என்றாலும் உங்கள் முன் வெட்கப்படுவதால், ஒரு மெல்லிய துணி கட்டிக் கொண்டுதான் குளிக்கப்போகிறேன்— என்றார் தியாகராஜர்.

விக்கிரகங்களுக்கு மெல்லிய துணியைக் கட்டினார். அதன் மீதே, தட .. தட .. வென, தண்ணீரைக் கொட்டி, அபிஷேகம் செய்தார்.

ஈரத்தால், துணிகள் நனைந்து, ராமனுடன், ராமனாக, துணிகள், விக்கிரகத்தில் ஒட்டிக்கொண்டன.

.. பக்தர்களே .. ராமரஸத்தையே

கொண்டே இருப்பதால், அவனுக்கு சாதாரணப் பசி, எடுப்பதே இல்லை. இது என் மனதிற்குத் தெரிகிறது' .. அப்படியே, உடலுக்குத் தெரிந்தாலும், அது அதன் இயற்கைப்படி இளைக்கிறது. அவ்வளவுதான்.

எனது மனம் .. எனது உடலுக்காக, எந்த நிமிஷத்திலும், என்றும், சுகத்தையோ, உணவையோ, தேடியதே கிடையாது.

மனமே, சகல சுகத்திற்கும், காரணம். இது உங்களுக்கெல்லாம் தெரியும். திருவையாறு, தியாகராஜனின் மனம், சுகத்திற்காக, பக்தியில், ஏங்கி ஏங்கி, ஈரத்தில், நனைந்த துணி போன்று மென்மையாகி.., எவராலும், அடையாளம், கண்டுகொள்ளமுடியாத அளவிற்கு, ராமனுடன் ஒட்டவேண்டும், என்று, அவனது விக்கிரகத்தில், அபிஷேகத்தில் நனைந்து ஒட்டிய துணிபோன்று ஒட்டி விட்டேன்.

மனம், ராமனது உருவில், துணி போன்று ஒட்டிவிட்டால் .. அதே மனம், எந்த யுகத்திலே, எந்த இடத்திலே, இருந்தாலும் .. அயோத்தி என்ன? .. வைகுண்டத்திற்கே சென்று, ராமனுடன், உடனே வாழும், என்றார்.

எல்லோரும், தியாகப்பிரும்மம் சொன்ன ராம பக்தியின், விளக்கத்தைக் கேட்டு, மகிழ்ந்தனர்.

சுவாமிகள், ராமனுடன் ஒட்டி "ராம பக்தி .. சாம்ராஜ்யம் .." என்ற கீர்த்தனையில் ஆழ்ந்தார்.

முக்காலும், உணர்ந்த நெருர் சதா சிவப்பிரும்மம் தியாகப்பிரும்மத்தை உணர்ந்து, சொன்ன, ராமரஸம் இதுவே.

எழுதியது

நெருர் சதாசிவ பிரும்மேந்திரர்



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